

|                                     |          |                                         |            |
|-------------------------------------|----------|-----------------------------------------|------------|
| <b>The Curriculum</b>               | <b>3</b> | Lesbian, Gay, Bisexual, and Transgender |            |
| Africana Studies                    | 3        | Studies                                 | 59         |
| Anthropology                        | 3        | Literature                              | 61         |
| Architecture and Design Studies     | 7        | Mathematics                             | 74         |
| Art History                         | 7        | Middle Eastern and Islamic Studies      | 77         |
| Asian Studies                       | 11       | Modern and Classical Languages and      |            |
| Biology                             | 14       | Literatures                             | 77         |
| Chemistry                           | 17       | Music                                   | 78         |
| Chinese                             | 18       | Philosophy                              | 89         |
| Classics                            | 19       | Physics                                 | 92         |
| Cognitive and Brain Science         | 20       | Political Economy                       | 93         |
| Computer Science                    | 20       | Politics                                | 94         |
| Dance                               | 23       | Psychology                              | 98         |
| Development Studies                 | 27       | Public Policy                           | 107        |
| Economics                           | 28       | Religion                                | 109        |
| Environmental Studies               | 31       | Russian                                 | 112        |
| Ethnic and Diasporic Studies        | 33       | Science and Mathematics                 | 113        |
| Film History                        | 34       | Pre-Health Program                      |            |
| Filmmaking, Screenwriting and Media |          | Social Science                          | 114        |
| Arts                                | 36       | Sociology                               | 114        |
| French                              | 37       | Spanish                                 | 118        |
| Games, Interactivity, and Playable  |          | Theatre                                 | 121        |
| Media                               | 40       | Urban Studies                           | 135        |
| Gender and Sexuality Studies        | 40       | Visual Arts                             | 135        |
| Geography                           | 41       | Architectural Design                    |            |
| German                              | 42       | Drawing                                 |            |
| Greek (Ancient)                     | 44       | Filmmaking                              |            |
| Health, Science, and Society        | 45       | New Media                               |            |
| History                             | 45       | Painting                                |            |
| International Studies               | 54       | Photography                             |            |
| Italian                             | 55       | Printmaking                             |            |
| Japanese                            | 56       | Sculpture                               |            |
| Latin                               | 57       | Visual Fundamentals                     |            |
| Latin American and Latino/a Studies | 58       | Writing                                 | 152        |
|                                     |          | <b>Faculty</b>                          | <b>165</b> |



# THE CURRICULUM

The Curriculum of the College as planned for 2015-2016 is described in the following pages. All courses are planned as full-year courses, except as otherwise indicated. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. In a seminar course, each student not only pursues the main course material but also selects a related topic for concentrated study, often resulting in a major paper. In this way, each seminar becomes both a shared and an individual experience.

## AFRICANA STUDIES

Africana studies at Sarah Lawrence College embrace a number of scholarly disciplines and subjects, including anthropology, architecture, art history, dance, economics, film, filmmaking, history, Islamic studies, law, literature, philosophy, politics, psychology, religion, sociology, theatre, and writing. Students examine the experience of Africans and of people of African descent in the diaspora, including those from Latin America, the Caribbean, North America, and beyond. Study includes the important cultural, economic, technological, political, and social intellectual interplay and exchanges of these peoples as they help make our world. Students will explore the literature of Africans and peoples of African descent in various languages, including Spanish, Portuguese, French, and English. The dynamics of immigration and community formation are vital in this field. Students will examine the art and architecture of Africa and the diaspora, along with their history, societies, and cultures; their economy and politics; the impact of Islam and the Middle East; the processes of slavery; the slave trade and colonialism; and postcolonial literature in Africa, Latin America, and the Caribbean. The program also includes creative work in filmmaking, theatre, and writing.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics** (p. 5), Mary A. Porter *Anthropology*

**Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. Porter *Anthropology*

**African Diasporic Dance** (p. 26), Efeya Ifadayo M Sampson *Dance*

**African American Sports History and Black Cultural Revolution** (p. 48), Komozi Woodard *History*  
**Education and Social Change in Africa** (p. 52), Mary Dillard *History*

**The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*

**The Urban Crisis and the Black Revolt: The Origins of Civil Rights and Black Power in the Jim Crow North** (p. 47), Komozi Woodard *History*

**African Classics of the Postcolonial Era** (p. 85), Andrew Algire *Music*

**West African Percussion Ensemble Faso Foli** (p. 86), Andrew Algire *Music*, Niko Higgins *Music*

**African Politics** (p. 95), Elke Zuern *Politics*

**The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*

## ANTHROPOLOGY

The study of anthropology traditionally covers four fields: sociocultural anthropology, linguistic anthropology, biological anthropology, and archaeology. At Sarah Lawrence College, we concentrate on sociocultural and linguistic anthropology.

Behind almost every aspect of our lives is a cultural realm, a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach with an anthropological eye what they formerly might have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and to each other: how we use words, how we define ourselves and others, how we make sense of our bodies, even how we feel emotions. Through examining the writings of anthropologists, viewing ethnographic films, and discussing these and other materials in seminar and conference sessions, students develop a comprehensive and multipatterned sense of the cultural dimensions of human lives. By studying the underpinnings of language, symbolic practices, race, gender, sexuality, policy and advocacy, medical systems, cities, modernity, and/or social organization across a range of Western and non-Western settings, students come to understand better how meaning is made. With seminar dynamics and content characteristic of

#### 4 Anthropology

graduate-level work, Sarah Lawrence's anthropology courses take students in often unexpected and challenging directions.

### The Anthropology of Images

**Robert R. Desjarlais**

*Open—Fall*

A few cartoons lead to cataclysmic events in Europe. A man's statement that he "can't breathe" ricochets across North America. A photograph printed in a newspaper moves a solitary reader. A snapshot posted on the Internet leads to dreams of fanciful places. Memories of a past year haunt us like ghosts. What each of these occurrences has in common is that they all entail the force of images in our lives, be these images visual or acoustic in nature, made by hand or machine, circulated by word of mouth, or simply imagined. In this seminar, we will consider the role that images play in the lives of people in various settings throughout the world. In delving into terrains at once actual and virtual, we will develop an understanding of how people throughout the world create, use, circulate, and perceive images and how such efforts tie into ideas and practices of sensory perception, time, memory, affect, imagination, sociality, history, politics, and personal and collective imaginings. Through these engagements, we will reflect on the fundamental human need for images, the complicated politics and ethics of images, aesthetic and cultural sensibilities, dynamics of time and memory, the intricate play between the actual and the imagined, and the circulation of digital images in an age of globalization. Readings will include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, and critical theory. Images will be drawn from photographs, paintings, sculptures, drawings, films, videos, graffiti, religion, rituals, tattoos, inscriptions, novels, poems, road signs, advertisements, dreams, fantasies, phantasms, and any number of fabrications in the worlds in which we live and imagine.

### Global Adoptions: An Anthropology of Kinship

**Mary A. Porter**

*Open—Fall*

We tend to assume that family-building involves deeply personal, intimate, and "natural" acts in making a relationship (marriage) and in becoming parents (sex). But in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where a desired pregnancy is biologically impossible: infertility or gay parents, for example. Conversely, there are children

born to individuals who will not parent them for a wide variety of reasons. This seminar examines the meanings and processes, cross-culturally, of adoption—defined here as the placement of children to be raised permanently by others. We will explore this process anthropologically in countries and cultures across the globe, including the United States, Australia, Hawaii, Tanzania, China, Argentina, Sweden, Chile, Nigeria, and Korea. As well as looking within particular ethno-local sites, we will pay considerable attention to the global movement of children to adoption. There is great variety in the circumstances of transnational adoption from Swedish people seeking adoptive daughters in Chile to the Kindertransports at the start of World War II and to the North American Orphan Trains of the 19th and 20th centuries. Questions we will examine include: What is the difference between fostering and adoption? Why do people talk about "giving up" a child for adoption? Why is adoption welcomed in some cultures and hidden in others? When and why do adoptive parents attempt to expose their children to their cultures of origin? Why is adoption discourse more about parents getting children than children getting parents? Why are the legal records of an adoption sealed? How do race, class, and gender play out in adoption scenarios? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film. Conference work may be done on any aspect of the class, as well as on other topics in the anthropology of kinship or in the ethnographies of cultures and places encountered in the course materials.

### Language, Politics, and Identity

**Deanna Barenboim**

*Open—Spring*

This course will ask how words do things in the world, exploring the complex linkages between language, politics, and identity in both past and present contexts. We will pose a range of questions, such as: How does language enable powerful regimes to take force, and how do linguistic innovations constitute a creative means to challenge oppression? What role do the politics and poetics of language play in broader social movements and cultural revitalization efforts? How do particular political configurations produce language shift or constrain the possibilities for verbal expression in specific social groups? How does language take shape through specific narrative forms like *testimonio*, and how do such forms constitute or enable acts of political resistance? We will look at such topics in a range of ethnographic contexts,

with a special focus on the Americas. Our readings will address case studies including: the emergent Zapotec language and music revival in the highlands of Oaxaca, Mexico; the lexicon of terror that shaped the political kidnappings and murders of Argentina's Dirty Wars; the legacies of secrecy, silence, and creative resistance among Pueblo nations in the US Southwest; the challenges and joys of bilingualism among transnational migrants; and the acts of narrative witnessing employed by a range of activists including political prisoners, indigenous rights leaders, and undocumented youth. Students will be invited to draw upon original linguistic research as a central part of their conference work.

## Telling Lives: Life History Through Anthropology

*Mary A. Porter*

*Open—Spring*

Through studying life-history narratives (one person's life as narrated to another), autobiographical memoir, and more experimental forms in print and on screen, we will explore the diverse ways that life courses are experienced and represented. Throughout our readings, we will carefully examine the narratives themselves, paying attention to the techniques of life-history construction and familiarizing ourselves with ethical, methodological, and theoretical challenges. We will consider a number of questions about telling lives: What is the relationship between the narrator and his or her interlocutor(s)? How does a life-history approach inform debates about representation? What can the account of one person's life tell us about the wider culture of which he or she is a part? How can individual life narratives shed light on such issues as poverty, sexuality, colonialism, disability, racism, and aging? The selected texts attend to lives in various parts of the world, including Australia, Great Britain, the Caribbean, East Africa, and the United States. Students will also analyze primary sources and create a life history as part of their work for the course.

## Spaces of Exclusion, Places of Belonging

*Deanna Barenboim*

*Intermediate—Fall*

How do people construct meaningful places in a favela in Brazil or in the hill farms of Scotland? What should we make of "placeless" spaces or states, such as those instantiated through technologies like social media or Hindu yogic and meditative practice?

How should we understand notions of displacement, transborder identifications, or longings for homeland as they play out for Sierra Leonean Muslims in Washington, DC, for Ecuadorians in Italy, or for indigenous Latin American migrants in California and Wyoming? This course explores issues of identity and difference, locality and community, in the context of transnational mobility and the globalized flow of people, ideas, values, and things. Engaging with recent scholarly work in the fields of anthropology, cultural studies, sociology, geography, architecture, and literature, we will seek to decode sociospatial arrangements to better understand structures and processes of exclusion and marginalization. At the same time, we will observe how people's navigations through space and their efforts at placemaking create sites of collective identity, resistance, belonging, and recognition. Posed in a wide range of ethnographic contexts, our efforts to puzzle through these issues will require attention to the ways in which space and place are, for instance, embodied, gendered, racialized, and (il)legalized. We will likewise attend to the politics and ethics of postcolonial scholarship on space and place and to the meanings of an engaged anthropology that leans toward social justice.

## Colonialism, Anthropology, Politics

*Mary A. Porter*

*Sophomore and above—Fall*

When Jomo Kenyatta's ethnography of Gikuyu (Kenya) society was published in the 1930s, the forward to this nationalist, anticolonial text was provided by Bronislaw Malinowski, a "founding father" of British social anthropology. This apparently unlikely alliance is just one example of the many paradoxes and contradictions to be found in the political history of anthropology. Over the past two centuries, anthropology has been the site of liberation and antiracist activism on the one hand and of studies that justified colonialism and slavery on the other. The course will explore the ways in which this intellectual discipline has formed in various social and political contexts both within and beyond the academy. Our questions will include the following: How have the practices of anthropologists contributed to interrogation of the concept of race? Why have particular theoretical approaches arisen in specific geographical locations? How have the subject positions of anthropologists—in terms of their nationality, class, race, gender identity, and sexual orientation—informed their anthropological research and writings? What have anthropologists done in wartime? What have been the relations

between anthropologists and their funders (both large foundations and individual patrons)? We will study the writings and images of anthropologists, historians, novelists, and activists in many parts of the globe. This class may be of particular interest to students wishing to examine questions about diversity.

## Hauntologies: Specters of the Subject Cultural Formations

*Robert R. Desjarlais, Una Chung*

*Intermediate—Spring*

"The future belongs to the ghosts," remarked the philosopher Jacques Derrida in 1996. As his interlocutor Bernard Stiegler phrases the main idea behind this statement, "Modern technology, contrary to appearances, increases tenfold the power of ghosts." With the advent of the Internet, various forms of social media, and the ubiquity of filmic images in our lives, Derrida's observations have proven to be prophetic such that they call for a new field of study, one that requires less an ontology of the real and more a "hauntology" (to invoke Derrida's punning term) of the spectral, the virtual, the phantasmic, the recurrent. In this seminar, we consider ways in which the present is haunted by a condition of spectrality. Topics to be covered include: ghosts and hauntings, figures and apparitions, history and memory, trauma and political crisis, digital interfaces, visual and acoustic images. We will be considering a range of films and video, photography, literary texts, acoustic reverberations, Internet and social media, and everyday discourses and imaginings. Through these inquiries, we will be able to further our understanding of the nature of specters and apparitions in the contemporary world in their many forms and dimensions. Students will be invited to undertake their own hauntologies and thus craft studies of the phenomenal force of specters, hauntings, and the apparitional in particular social or cultural contexts.

## Queering Africa: Gender and Sexuality Across the Continent

*Mary A. Porter*

*Sophomore and above—Spring*

South Africa and Zimbabwe abut each other, both were colonized by white settlers, and each won its independence through civil war. Despite these similarities, in this postcolonial era the security of self-identified Queer Africans in each polity are in striking contrast with one other. How that has come to be will be just one of the questions that we explore in this anthropology seminar. We will begin

our studies with accounts of the varied experiences of gender relations by different African populations and individuals within their own cultural and political settings. These will include colonial era phenomena such as "Sitting on a man" in Nigeria, the politics of female circumcision in Kenya, and discourses of masculinity in Tanzanian pastoral communities. Following that, we will briefly study European descriptions (often those of Christian missionaries) of "deviant" sexuality before turning to our primary text, *The Queer African Reader*, edited by Sokari Ekine and Hakima Abbas. From these African writers, we will learn about the phenomenal diversity of "queerness" on the continent in terms of gender identities and objects of desire. We will look at discourses of "traditional" homosexuality and transnational connections in a global gay rights discourse. While this seminar is about Africa, students are not confined to that continent for their conference work and may research anything they choose that is in some way connected to the course.

## Ethnographic Research and Writing

*Robert R. Desjarlais*

*Advanced—Year*

Javanese shadow theatre, Bedouin love poems, and American ordinary affects are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding and portraying the concerns, activities, and logic of lives other than one's own. Despite these challenges, ethnographic research is generally considered to be one of the best ways to form a nuanced and contextually rich understanding of a particular social world. To gain an informed sense of the methods, challenges, and benefits of just such an approach, students in this course will try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of ethnographic projects, such as interviewing others, the use of fieldnotes, the interlacing of theory and data, the role of dialogue

and the author's voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others. *Previous course work in anthropology is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**From Medina to Metropolis: The City in Middle Eastern History** (p. 53), Matthew Ellis *History*  
**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*  
**The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*

## ARCHITECTURE AND DESIGN STUDIES

Architecture and design studies at Sarah Lawrence College is a cross-disciplinary initiative that offers a variety of analytical approaches to the cultural act of constructing environments, buildings, and aesthetic, yet functional, objects. Courses in architectural and art history and theory, computer design, environmental studies, physics, and sculpture allow students to investigate—in both coursework and conference—a wide range of perspectives and issues dealing with all facets of built design. These perspectives include theoretical explorations in history and criticism, formal approaches that engage sociopolitical issues, sustainable problem solving, and spatial exploration using both digital and analog design tools. Courses of study might include structural engineering in physics and projects on bridge design that reflect these structural principles in courses on virtual architecture and sculpture; the study of the architecture and politics of sustainability in class and conference work for art and architectural history and environmental studies; and sculpture and art history courses that engage issues of technology, expression, and transgression in the uses of the techniques and crafts of construction. When coordinated with participating faculty, programs of study offer an excellent preparation for further engagement in the fields of architecture (both theory and practice), in digital and environmental design, and in engineering.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Florence: Portrait of a City Through Art, Architecture, and Urban Planning** (p. 11), Jerrilynn Dodds *Art History*  
**Problems by Design: Process, Program, and Production in Architecture, 1945 to the Present** (p. 10), Joseph C. Forte *Art History*  
**The Ancient Mediterranean** (p. 9), David Castriota *Art History*  
**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*  
**From Medina to Metropolis: The City in Middle Eastern History** (p. 53), Matthew Ellis *History*  
**Art and Visual Perception** (p. 104), Elizabeth Johnston *Psychology*  
**Architectural Design: Material Construct and Intervention** (p. 149), Amanda Schachter *Visual Arts*  
**First-Year Studies: The Interactive City: Media Design for Public Spaces** (p. 144), Angela Ferraiolo *Visual Arts*  
**Interactive Objects: War Machine** (p. 150), Mengyu Chen *Visual Arts*  
**Sculpture and the Meaning of Making** (p. 148), Dave Hardy *Visual Arts*  
**Urban Design Studio: Infrastructural and Ecological Systems** (p. 149), Amanda Schachter *Visual Arts*

## ART HISTORY

The art history curriculum at Sarah Lawrence College covers a broad territory historically, culturally, and methodologically. Students interested in art theory, social art history, or material culture have considerable flexibility in designing a program of study and in choosing conference projects that link artistic, literary, historical, social, philosophical, and other interests. Courses often include field trips to major museums, auction houses, and art galleries in New York City and the broader regional area, as well as to relevant screenings, performances, and architectural sites. Many students have extended their classroom work in art history through internships at museums and galleries, at nonprofit arts organizations, or with studio artists; through their own studio projects; or through advanced-level senior thesis work. Sarah Lawrence students have gone on to graduate programs in art history at Columbia, Johns Hopkins, Northwestern, Bard, Williams, Yale, University of Chicago, Oxford University, and University of London, among others.

## 8 Art History

Many of their classmates have pursued museum and curatorial work at organizations such as the Guggenheim Museum, the Metropolitan Museum of Art, and the Art Institute of Chicago; others have entered the art business by working at auction houses such as Sotheby's or by starting their own galleries; and still others have entered such professions as nonprofit arts management and advocacy, media production, and publishing.

## First-Year Studies: Art and History

*Jerrilynn Dodds*  
FYS

The visual arts and architecture constitute a central part of human expression and experience, and both grow from and influence our lives in profound ways that we might not consciously acknowledge. In this course, we will explore intersections between the visual arts and cultural, political, and social history. We will ask in what ways works of art can be used as documents for understanding history and will seek to understand how different approaches to the interpretation of art can be used to reveal different kinds of understanding of the conditions and concerns of the people who created them and of their audiences. What meaning did these works originally convey, and how did they communicate—both consciously and unconsciously? We will also discuss a number of issues of contemporary concern; for instance, the destruction of art, free speech and respect of religion, and the art market and the museum. Our work will include analysis of images and readings from the works of art historians, historians, social scientists, philosophers, and theorists. We will endeavor to understand the work from the point of view of its creators and patrons, as well as its changing reception by audiences throughout time. To accomplish this, we will need to be able to understand some of the languages of art. The course, then, is also a course in visual literacy, the craft of reading and interpreting visual images on their own terms. Students need to be able to schedule time on some Saturdays to take the college van to Manhattan to do assignments or attend the occasional class at various museums in New York City.

## The History of Art, Modern to Contemporary (1789-Present)

*Maika Pollack*

*Lecture, Open—Year*

This course introduces students to the major artists, key debates, and artistic movements of the period between 1789 and the present. We begin with art

made between the French Revolution and the death of Paul Cézanne. We will witness the rise of photography, the romantic individual, the modern art market, "modernism" and the avant-garde, the taste for the sketch and early forms of abstraction, as well as the shift from a tradition of history painting and the representation of the classical body in the academic atelier to the emphasis on "modern life" subjects and the modern genres of the female nude and onsite landscape painting. In the second half of the course, these themes will give way to 20th-century avant-gardes, including Futurism, Dada, and Surrealism. The course will expose students, in a global context, to the historical and critical underpinnings of artistic practice since World War II by examining artworks and artists' writings from countries, including the United States, Japan, Italy, France, Brazil, and Germany. We will examine the rise of happenings, "specific objects," conceptual art, relational aesthetics, and other diverse forms of practice. We will conclude the course with a consideration of contemporary art and curatorial practice.

## Islamic Art and Society

*Jerrilynn Dodds*

*Lecture, Open—Spring*

This course will explore the architecture and visual arts of societies in which Islam is a strong political, cultural, or social presence. We will follow the history of some of these societies through the development of their arts and architecture, using case studies to explore their diverse artistic languages from the advent of Islam through the contemporary world. We will begin with an introduction to the history surrounding the advent of Islam and the birth of arts and architecture that respond to the needs of the new Islamic community. We will proceed to follow the developments of diverse artistic and architectural languages of expression as Islam spreads to the Mediterranean and to Asia, Africa, Europe, and North America, exploring the ways in which arts can help define and express identities for people living in multi-confessional societies. We will then draw this exploration into the present day, in which global economics, immigration, and politics draw the architecture and artistic attitudes of Islam into the global contemporary discourse. Our work will include introductions to some of the theoretical discourses that have emerged concerning cultural representation and exchange and appropriation in art and architecture. One of our allied goals will be to learn to read works of art and to understand how an



artistic expression that resists representation can connect with its audience. And throughout this course, we will ask: Can there be an Islamic art?

## The Ancient Mediterranean

*David Castriota*

*Open—Year*

*Fall: The Early Greeks and Their Neighbors*

*Spring: Ancient Italy and the Hellenization of the West*

Although the Romans come to mind most immediately as the people who absorbed and passed on the achievements of Greek civilization to the Western world, the transmission of Greek culture to Western posterity was a far more complex process involving various other peoples. Already during the late second millennium BC, Greek culture began to interact with that of their neighbors in the Near East and Egypt to produce a common, “international,” Eastern Mediterranean cultural zone. Later, after a period of collapse and regression in the early first millennium BC, renewed contact with the East would revitalize and revolutionize Greek culture which, in due course, came to dominate the entire Mediterranean region—even among Near Eastern peoples like the Phoenicians, who had formerly been the teachers of the Greeks. But it was especially among the peoples of Italy, above all the Etruscans and early Romans, that Greek artistic and literary culture took root. No other region was ever able to absorb Greek ideas so thoroughly and consistently while also managing to preserve a unique cultural identity. And in the end, it would be the Romans rather than the Greeks themselves who would spread and administer an advanced stage of Hellenism from western Asia to Britain. The course will explore these issues for the entire year. The fall portion, *The Early Greeks and Their Neighbors*, will first examine the beginnings of Greek civilization in the Late Bronze Age—its relation to Minoan Crete and Egypt, as well as connections with the Hittites, Phoenicians, and Assyrians to the east. Then we will consider the so-called Orientalizing process, in which the Greeks adapted Phoenician and Egyptian culture to produce a distinctive new civilization in the seventh and sixth centuries BC. The spring half, *Ancient Italy and the Hellenization of the West*, will focus on how the Greeks affected Italic peoples like the Etruscans and Romans, who emerged as the dominant political force in Italy and then across the Mediterranean and southern Europe. The course will apply a varied approach, concentrating largely on material culture, art, and architecture—but also on literary and historical data—to achieve a larger cultural perspective.

## Greeks, Romans, and Barbarians

*David Castriota*

*Open—Year*

The study of the Greco-Roman world and its contribution to the evolution of ancient Mediterranean culture remains a primary object for classical studies. But what of the complex connections or interactions that existed between the urban cultures of the Greek and Roman world and the so-called “barbarian” peoples? What does the term “barbarian” imply as used by the Greeks and their Roman successors? Was it simply meant to denote “otherness,” or did it signify notions of social and material cultural or technological inferiority, as well? What did Greek culture in its formative stages borrow from its non-Greek neighbors? In the course of time, what technologies and modes of artistic expression did “barbarian” peoples of Asia and Europe absorb from the classical world? How does consideration of such issues help us to gain a clearer understanding of the whole substance and rhetoric of Western cultural identity? The answers to these questions are neither simple nor easy. They require a careful look at the cultural dynamic between the Greeks, Etruscans, and Romans and an array of non-classical peoples—Egyptians, Phoenicians, Persians, Scythians, Sarmatians, Celts, and various Germanic tribes—through a vast panorama of space and time. We will approach the problem from the perspective of history, especially through such primary sources as the histories of Herodotus, Polybios, and Tacitus. But we will also consider the problem from the perspective of art history or archaeology, since it was in the domain of material culture—the art of ornament and display—that tribal peoples of Europe and Asia found their most important modes of expression and most tangible form of interaction with classical peoples to the west and south.

## The Paradox of Painting: Theory and Practice in European Art and Architecture of the 16th and 17th Centuries

*Joseph C. Forte*

*Open—Year*

Annibale Carracci's painting (1597-99) of St. Margaret, an Early Christian martyr, shows the saint pointing upward while looking outward and leaning on an altar inscribed, “Sursum Corda” (Lift Up Your Hearts). An exploration of the multiple meanings and paradoxes of this image, admonition, epigram, and emblem form an introduction to the basic questions and challenges of this course. How is art in general—and painting in particular—to achieve this

## 10 Art History

lifting up? Who or what should be lifted: the artists, the patron, the viewer, the material, the world? Lifting up from what and to what or to whom? Lifting the heart, the head, the mind, the body? Are all of the arts and all of the subjects of the visual arts supposed to serve this same purpose? Does this admonition pertain to aesthetic, social, and historical issues, as well as to the theological and political? What about the linguistic implications: Can an exalted "classical" language exist side-by-side with a dynamic, naturalistic vernacular? The course will cover the art of the High Renaissance and Mannerism in 16th-century Italy and frames the questions that painters, sculptors, and architects throughout Europe mediated in the following era, commonly called the Age of the Baroque. Included in the first semester will be studies of major artists such as Leonardo da Vinci, Michelangelo, and Titian and art styles such as Mannerism; in the second semester, Caravaggio, Bernini, Rubens, Rembrandt, and Poussin and the style of Classicism, among others. Creative projects may be submitted for conference work by qualified students.

## Problems by Design: Process, Program, and Production in Architecture, 1945 to the Present

*Joseph C. Forte*

*Sophomore and above—Year*

An intense inspection of attitudes in the immediate postwar period will be juxtaposed with post-9/11 issues. Readings will be analyzed and involve works in philosophy, theory, criticism, politics, and social analysis that deal with the aesthetic, formal, infrastructural and sociopolitical questions raised by the notion of ON?/OFF? The Grid: Sustainable SLC 2100. Buildings will feature major architects and movements in the postwar period (Le Corbusier, Brutalism, Venturi, Postmodernism, Eisenman Critical Modernism, Koolhaas, and Pragmatism), responses to powerful external events, small-scale interventions that change the design strategies such as blobs, dots and folds, fractal form, fractured landscapes, datatowns and metacities, ascetic aesthetic/minimalist consumption, megastructures, themed urbanism, transformational design grammars, and economic models for sustainable growth/development/design. Class will be divided into "firms"; group work is emphasized. Assignments involve analytical and critical papers, class PowerPoint presentations, and organized and directed discussions on both readings and buildings in chronological (time, place), typological (type of document, rhetoric of presentation), ideological (internal coherence), and philosophical (external

critique) terms. Design projects will focus on ON?/OFF? THE GRID: SLC 2100 for exhibition in April 2016. This course complements courses on urbanism, visual arts, environmental science and studies, literary theory, physics, and, of course, art and architectural criticism and history.

## Contemporary Curating: Art/Contexts

*Maika Pollack*

*Intermediate—Year*

This seminar examines art made and exhibited since the mid-1990s. Analyzing works by artists, authors, and curators, students will study the artworks, critical debates, and exhibitions defining the contemporary moment. The seminar will entail frequent field trips to engage with contemporary art in context. We will conduct studio visits with artists, visit galleries and artist-run spaces showing new art, and discuss an exhibition alongside its curator. Speakers to the class have included Roberta Smith, co-chief critic of *The New York Times*; Carolee Schneemann, artist; Scott Rothkopf, curator of "Jeff Koons: A Retrospective"; Paul Chan, artist and publisher of *Badlands Unlimited*; Andrew Russeth, critic; Michelle Grabner, artist and co-curator of the 2014 Whitney Biennial; and Matthew Higgs, director of White Columns. For conference, students will plan an exhibition, work at an internship in a contemporary art institution, or conduct an independent or group critical project focusing on contemporary art. Students will come away from the seminar able to identify and discuss major institutions and figures creating, exhibiting, discussing, selling, and collecting new art and to construct considered arguments assessing new artworks and tendencies. Beyond current readings from periodicals including *Artforum*, *Contemporary Art Daily*, *Mousse*, *The New York Times*, *Parkett*, *Texte zur Kunst*, and others, readings will include: Doug Ashford, "The Exhibition as an Artistic Medium"; Pierre Bourdieu, "The Forms of Capital"; Claire Bishop, "Antagonism and Relational Aesthetics"; Nicolas Bourriaud, *Relational Aesthetics*; Douglas Crimp, "Pictures"; Andrea Fraser, "Why Does Fred Sandback's Work Make Me Cry?"; Thelma Golden, "Black Male: Representations of Masculinity in Contemporary American Art"; Boris Groys, "On the Curatorship"; Dave Hickey, *Air Guitar* (selections); Richard Hertz, *Jack Goldstein and the Cal Arts Mafia*; David Joselit, "Painting Beside Itself"; Maria Lind, "The Collaborative Turn"; Michael Sanchez, "Contemporary Art, Daily"; and Peter Schjeldahl, *Let's See* (selections).

## Florence: Portrait of a City Through Art, Architecture, and Urban Planning

*Jerrilynn Dodds*

*Sophomore and above—Fall*

In this course, we will chart the history and development of the City of Florence, Italy, from the Roman period through the 19th century, with particular attention given to the Renaissance period. We will discuss the interaction of the city with the extraordinary artists and architects whose works helped to transform it: Giotto, Donatello, Leonardo, Michelangelo, Bramante, Botticelli, Brunelleschi, Bronzino, and many others. We will also consider the interaction of the arts with Florence's powerful intellectual figures, as well as its ecclesiastical, political, and civic leaders—figures such as Machiavelli, Vasari, Savonarola, Ficino, Dante, and, of course, the Medici.

## ASIAN STUDIES

Asian studies is an interdisciplinary field grounded in current approaches to the varied regions of Asia. Seminars and lectures are offered on China, Japan, India, Bangladesh, Nepal, and Indonesia. Courses explore Asian cultures, geographies, histories, societies, and religions. Visual and performing arts are included in the Asian studies curriculum. Faculty, trained in languages of their areas, draw on extensive field experience in Asia. Their courses bridge humanities, social sciences, and global studies.

Students are encouraged to consider studying in Asia during their junior year. The Office of International Programs assists students in locating appropriate opportunities. Recent Sarah Lawrence College students have participated in programs of study in India, China, and Japan.

## First-Year Studies: Reform and Revolution: China's 20th Century

*Kevin Landdeck*

*FYS*

In 1900, China was a faltering empire ruled by an autocratic foreign dynastic house and an entrenched bureaucracy of Confucian officials. Its sovereignty heavily battered and its territory compromised by foreign powers, it was commonly called "The Sick Man of Asia." In 2000, China was a modern nation-state ruled by an authoritarian party and an entrenched bureaucracy of technocrats and

administrators. With a surging economy, swollen foreign reserves, dazzling modern cities, and a large and technologically advanced military, China is regularly predicted to be the next global superpower. Yet, the path between these two startlingly different points was anything but smooth. China's 20th century was a tortuous one, full of tragedy, incredible hardships, wrenching setbacks, and disastrous disappointments. Policymakers, elites, and the common people oscillated between the poles of reform and revolution—bouts of wild radicalism alternated with more sober policies—as they pursued changes that they hoped would bring a better society and nation. This course examines some of the major events and personalities of this arduous century and its momentous political, social, and cultural changes. We will learn and apply skills of historical analysis to primary documents (in translation), some fiction, and film. Along the way, we will encounter a rich cast of characters, including Sun Yatsen, China's "national father," colorful warlords, corrupt bureaucrats, fervent intellectuals, protesting youths, heroic communist martyrs, the towering and enigmatic chairman Mao, long-suffering peasants, and fanatical Red Guards. These men and women made and remade modern China. This class is history and thus is not primarily concerned with contemporary China; but by the end of the year, students will be well-equipped with an understanding of China's recent past—knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society.

## Making Modern East Asia: Empires and Nations, 1700-2000

*Kevin Landdeck*

*Open—Year*

This yearlong seminar is a sustained look at the recent history of China and Japan, the major countries in East Asia. Placed alongside each other, the often wrenching history of Japan and China over the past three centuries raises important historical themes of Asian modernity, questioning both its sources and how we define it. Often portrayed as a direct import from the West in the 19th century, we will ask whether modernity might instead be traced to legacies of Japan's isolationist feudalism and China's multiethnic Manchu dynasty, even as we acknowledge the far-reaching impact of Euro-American imperialism. Both China and Japan have entrenched master narratives that portray themselves as victims of the West, but we will also investigate the contours of Asian imperialism: Qing dynasty colonization of the untamed Southwest and

the Japanese Empire (1895-1945). What features (if any) did these different empires share, and what set them apart from others? Does Qing ethnic policy toward native Miao tribes differ from Western racism and its Civilizing Discourse? What about Japanese colonial rule on Taiwan (1895-1945) or Korea (1910-1945)—or even toward Japan's internal Other, the Ainu on Hokkaido? In short, how and why were Asian empires built, and how did they end? In both polities, how were nation-states formed, and how was nationalism constructed (and reconstructed)? What role did wrenching socioeconomic, cultural, and international crises play in fueling nationalist sentiments? How and where was radicalism (of various forms, including radical Maoism) incubated? The impact of war, preparing for it, waging it, and rebuilding in its wake will be a repeated theme, too. And finally, we will look at Asia's economic dynamism, covering both Japan's post-World War II capitalism (and its roots in the wartime imperialist project) and China's transition to a market economy. Course readings consist of historical scholarship regularly punctuated by primary sources, documents, fiction, and some film.

## Chinese Literature and Folktales: Ghosts, Bandits, Heroes, and Lovers

*Ellen Neskär*

*Open—Year*

Throughout Chinese history, the most enduring characters of fiction were ghosts, bandits, and lovers. Authors used them as metaphors to contemplate and criticize their cultural, economic, and political traditions. This class will focus on the close reading of short-story fiction and folktales from three pivotal periods in Chinese literary history: the Tang-Song period (eighth-12th centuries), the Ming-Qing period (15th-18th centuries) and the 20th century. Our approach to the texts will involve both literary and historical analysis, and our goals will be to discover continuities and transformations in both content and form and the interplay between fiction and popular folktales. Topics for class discussion will include: the nature and definitions of the individual; the relationship between the self and society; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality, and the role of fiction in promoting or overturning cultural norms and creating a Chinese modernity.

## Japanese Religion and Culture

*T. Griffith Foulk*

*Open—Fall*

This course explores the diverse terrain of religious life in Japan, investigating as much of the amazing spectrum of Japanese beliefs, practices, and institutions as possible without actually visiting the country. To this end, it makes extensive use of audio-visual materials, as well as primary sources (Japanese texts in English translation) and secondary scholarship. The course covers all of the major religious traditions and movements found in Japan today, including Shintō, the various schools of Buddhism, and the so-called New Religions, as well as numerous elements of "folk" or "popular" religion and culture that are not readily subsumed under any of the preceding labels. The emphasis is on religion in contemporary Japan, with particular focus on religious rituals and the art and architecture that facilitate them, but a modicum of historical background will be given when necessary. *Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.*

## Writing India: Transnational Narratives

*Sandra Robinson*

*Open—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan upon independence from British imperial rule. Their writings narrate utopian imaginings and legacies of the past in light of dystopic visions and optimistic aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect global urgencies. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering representations of India in early chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the British Raj. We focus on India as remembered and imagined in selected works of writers including Salman Rushdie and Arundhati Roy. We apply interdisciplinary critical inquiry as we

pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

## Images of India: Text/Photo/Film

*Sandra Robinson*

*Open—Spring*

This seminar addresses colonial and postcolonial representations of India. For centuries, India has been imagined and imaged through encoded idioms of orientalism. In recent decades, writers and visual artists from India, Pakistan, and Bangladesh have been actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter narration to images previously established during the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial and orientalist discourses depicted peoples of the Indian subcontinent both in terms of degradation and in terms of a romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term "Indian" is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are, consequently, renegotiating identities. What does it mean to be seen as an Indian? What historical claims are implicit in allegories of ethnicity, linguistic region, and nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this seminar on semiotics and politics of culture, sources include works by influential South Asian writers, photographers, and filmmakers.

## Readings in Daoism: Zhuangzi and His Followers

*Ellen Neskär*

*Sophomore and above—Year*

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Daoist tradition. Arguably the greatest piece of Chinese literature and philosophy, *The Zhuangzi* defies all categorization and, instead, invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, Zhuangzi plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold: (1) to understand the *Zhuangzi* as

it was written in the fourth century BCE, and (2) to examine the ways in which it has been interpreted, reinterpreted, and applied in practice in later history. To accomplish the first part of the goal, we thoroughly familiarize ourselves with the text and the philosophical questions it raises through close and detailed reading. To accomplish the second, we will look at the text in its broader historical context, as well as its influence on later philosophical, religious, and artistic (painting and poetry) traditions. Readings will include the *Dao-de-jing*, Confucius, later Daoist philosophers and religious leaders, poets, and painters.

## Indian Medical Cultures: Yoga and Ayurveda

*Sandra Robinson*

*Sophomore and above—Fall*

This seminar explores the psycho-physical disciplines of yoga and ayurveda. In beliefs and practices of India, these disciplines overlap fields of medicine, law, and religion. Indian interpretations of body and self form a foundation for the seminar. Hindu and Buddhist dietary ethics are considered. Hatha yoga has broad implications for physical and mental hygiene, preventive medicine, and public health. Ayurvedic medicine addresses anatomy, physiology, respiration, digestion, and endocrine function without compartmentalizing these systems. We draw on contemporary theories in the philosophy and anthropology of medicine in order to interpret techniques of the self that are embedded in ayurvedic teachings. With globalization, yoga and ayurveda increasingly serve as cultural signifiers of postcolonial identities.

## South Asian Narratives and Identities

*Sandra Robinson*

*Sophomore and above—Spring*

This seminar explores identity formation in cultures of the Indian subcontinent through a critical analysis of life histories. Using recent cultural theory, we examine biographies, autobiographies, and memoirs of figures from diverse communities. We study pivotal events in the lives of uncelebrated figures, along with experiences of artists and writers who are more widely known. Through such life stories, we explore issues of regional and national identities, religion and communalism, individualism within extended families, personal and collective memory, generational conflicts, and caste hierarchies. We analyze "etics" of subaltern positioning and consider "emics" of postcolonial fragmentation, alienation,

## 14 Biology

and affinities. Student presentations address specific case studies. Seminar topics and theories are widely applicable to cultures beyond South Asia. How do political movements exploit religious affiliations? How do media technologies influence choices between traditional and cosmopolitan lifestyles? In what ways do personal possessions reflect aspects of identity?

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Beginning Chinese** (p. 18), Min Yang *Chinese*  
**Intermediate Chinese** (p. 19), Min Yang *Chinese*  
**Independent Cinema and Film Activism in Asia** (p. 35), Intan Paramaditha *Film History*  
**Modern Japanese Literature** (p. 70), Sayuri I. Oyama *Japanese*  
**First-Year Studies: Imaginariums of Globalizing Asia** (p. 62), Una Chung *Literature*  
**Gamelan Angklung Chandra Buana** (p. 86), Niko Higgins *Music*, Nyoman Saptanyana *Music*

## BIOLOGY

Biology is the study of life in its broadest sense, ranging from topics such as the role of trees in affecting global atmospheric carbon dioxide down to the molecular mechanisms that switch genes on and off in human brain cells. Biology includes a tremendous variety of disciplines: molecular biology, immunology, histology, anatomy, physiology, developmental biology, behavior, evolution, ecology, and many others. Because Sarah Lawrence College faculty members are broadly trained and frequently teach across the traditional disciplinary boundaries, students gain an integrated knowledge of living things—a view of the forest as well as the trees.

In order to provide a broad introduction and foundation in the field of biology, a number of courses appear under the designation General Biology Series. Each of these open-level, semester-long courses have an accompanying lab component. Students may enroll in any number of the General Biology Series courses during their time at Sarah Lawrence and in any order, although it is strongly recommended that students begin with General Biology Series: Genes, Cells, and Evolution in the fall semester. Completion of any two General Biology Series courses fulfills the minimum biology curriculum requirements for medical school

admission. These courses typically meet the prerequisite needs for further intermediate- and advanced-level study in biology, as well.

## Human Genetics

**Drew E. Cressman**  
*Lecture, Open—Fall*

The formation of an individual's life is dependent upon a complex mixture of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components unique to each of us yet shared in some form by all life on earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. Such genes and traits are inherited from our parents, yet environmental factors can profoundly influence their function in different individuals. Stunning advancements in the field of genetics are reported every day, from the identification of new genes for particular traits to the development of gene-based tests for human diseases. But what exactly are genes, and how do they work in humans? In this course, we will explore how genes and chromosomes provide the basic blueprint that leads to our unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics, including: the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various genetic technologies such as stem cells and genetically modified organisms. Readings will be drawn from texts, as well as current popular-press and peer-reviewed articles. No previous background in biology is required other than curiosity and a desire to understand the genetic mechanisms that shape human existence and make us who we are.

## General Biology Series: Genes, Cells, and Evolution

**Faculty TBA**  
*Lecture, Open—Fall*

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to

the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how these principles relate to the mechanisms of evolution. Throughout the semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and processes by which such advances in biological understanding are made. This semester-long lecture is designed to serve as a foundational course and appropriate lead-in to additional courses in the General Biology Series. Classes will be supplemented with weekly laboratory work.

## General Biology Series: Ecology

*Michelle Hersh*

*Open—Fall*

The natural world can be beautiful and inspiring but also can be challenging to understand mechanistically. Ecology is the scientific study of how organisms interact with the environment. Ecologists might ask questions about how plant growth responds to climate change, how squirrel population size or behavior changes in response to acorn availability, or how nutrients such as nitrogen and phosphorous cycle in rivers and streams. In this course, students will develop a strong foundational understanding of the science of ecology on the individual, population, community, and ecosystem scales. Throughout the course, emphasis will be placed on how carefully-designed experiments and data analysis can help us find predictable patterns despite the complexity of nature. Students will be expected to design and carry out a field experiment in small groups. The course will include a weekly lab section, with most labs held outdoors at local parks and field stations.

## Animal Behavior

*Faculty TBA*

*Open—Fall*

Note: This course will be taught by selected guest faculty. The course title and topic are subject to change. Possibilities also exist for alternate courses covering neurobiology or developmental biology. Please refer to the course addendum for a complete, up-to-date description of these or other biology courses.

## General Biology Series: Anatomy and Physiology

*Beth Ann Ditkoff*

*Open—Spring*

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology

is the study of the normal functions of these organisms. In this course, we will transition to the exploration of the human body in both health and disease. Focus will be placed on the major body units such as skin, skeletal/muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts rather than the memorization of facts, we will make associations between anatomical structures and their functions. The course will take a clinical approach to anatomy and physiology, with examples drawn from medical disciplines such as radiology, pathology, and surgery. In addition, a separate weekly laboratory component will reinforce key topics. Assessment will include weekly quizzes and a final conference paper at the conclusion of the course. The topic for the paper will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body. *This course is intended to follow General Biology Series: Genes, Cells, and Evolution and emphasizes anatomical and physiological aspects of life.*

## Global Change Biology

*Michelle Hersh*

*Open—Spring*

Climate change. Biodiversity loss. Nutrient pollution. Invasive species. Global ecosystems are being altered in dramatic ways due to human activities. In order to address these challenges, we first need to understand them scientifically. This course will explore the impacts of global environmental change through the lens of the biological sciences. Should humans assist with tree migration so that slow-migrating plants can catch up to changing temperature conditions? How are invasive predators like Burmese pythons in Florida affecting mammal populations? How can the extensive use of fertilizers upstream in a large river affect biological communities downstream? How has overfishing altered marine biodiversity? How could urbanization and habitat loss alter the risk of disease spillover from wildlife to humans? We will use the scientific journal articles and other primary sources to address these kinds of questions and more in this seminar course.

## Giving, Taking, and Cheating: The Ecology of Symbiosis

*Michelle Hersh*

*Open—Spring*

From gut flora of animals to fungi living in tree roots, symbioses are important and widespread throughout

the natural world. We can broadly define symbiosis as different species living together in a close association of any nature, from mutualism to parasitism. In this seminar course, we will explore how symbioses are developed, maintained, and broken down and consider the scientific challenges to understanding the function of such associations. We will read and discuss papers from the primary literature exploring a broad range of taxonomic groups, including fungus-farming ants, bioluminescent bacteria living in squid, figs and their wasp pollinators, parasitic butterflies, and sloths and the moths that live in their fur. We will place a special emphasis on mutualisms, or interactions in which both partners benefit—unless, of course, one cheats. We will also think carefully about how to design scientific experiments to understand the nature of symbioses and design and carry out class experiments on mutualisms between plants and nitrogen-fixing bacteria.

## **The Biology of Living and Dying**

*Leah Olson*

*Open—Spring*

*"He not busy being born is busy dying." —Bob Dylan*

Researchers at Massachusetts General Hospital have discovered that a gene used by the tiny worm *C. elegans* to regulate how much it eats, how fat it becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death...these processes seemed inexorably linked. A single gene that governs what you eat and how long you live: What's the link? Why is obesity now described as an epidemic in the United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that *causes* aging? If aging is a deliberate, genetically programmed phenomenon and not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.

## **Disease Ecology**

*Michelle Hersh*

*Intermediate—Fall*

Interactions between hosts and pathogens have consequences not only at the individual level but also cascading up through populations, communities, and ecosystems. In this course, we will look at infectious disease through the lens of

ecology. We will consider infected hosts as ecosystems, focusing on ecological interactions within hosts both between microorganisms and between pathogens and the host immune system. Further, we will investigate disease dynamics within and between populations, including the emergence of new diseases and the dynamics of vector-borne disease systems. Mathematical models of disease transmission and spread will be introduced. Finally, we will explore the larger impacts of disease on biological communities and entire ecosystems, considering topics such as the relationship between disease and biodiversity and the surprising ways in which disease can affect ecosystem structure and function. Examples will be drawn from plant, wildlife, and human disease systems.

## **Developmental Biology**

*Faculty TBA*

*Intermediate—Spring*

Note: This course will be taught by selected guest faculty. The course title and topic are subject to change. Possibilities also exist for alternate courses covering neurobiology or developmental biology. Please refer to the course addendum for a complete, up-to-date description of these or other biology courses.

## **Virology**

*Drew E. Cressman*

*Advanced—Spring*

Viruses are some of the smallest biological entities found in nature yet, at the same time, perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites, depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 18 million people since its identification and infected twice that number. Ebola, West Nile virus, herpes and pox viruses...all well-known viruses yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings that include Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.



## CHEMISTRY

Chemistry seeks to understand our physical world on an atomic level. This microscopic picture uses the elements of the periodic table as building blocks for a vast array of molecules, ranging from water to DNA. But some of the most fascinating aspects of chemistry involve chemical reactions, where molecules combine and transform—sometimes dramatically—to generate new molecules.

Chemistry explores many areas of our physical world, ranging from our bodies and the air that we breathe to the many products of the human endeavor and including art and a plethora of consumer products. Students at Sarah Lawrence College may investigate these diverse areas of chemistry through a variety of courses: Atmospheric Chemistry, Environmental Chemistry, Nutrition, Photographic Chemistry, and Extraordinary Chemistry of Everyday Life, to name a few. In addition to these courses, the College routinely offers General Chemistry, Organic Chemistry, and Biochemistry to provide a foundation in the theories central to this discipline.

Just as experimentation played a fundamental role in the formulation of the theories of chemistry, it plays an integral part in learning them. Therefore, laboratory experiments complement many of the seminar courses.

### General Chemistry I

**Colin D. Abernethy**

*Lecture, Open—Fall*

Chemistry is the study of the properties, composition, and transformation of matter. Chemistry is central to the production of the materials required for modern life; for example, the synthesis of pharmaceuticals to treat disease, the manufacture of fertilizers and pesticides required to feed an ever-growing population, and the development of efficient and environmentally benign energy sources. This course provides an introduction to the fundamental concepts of modern chemistry. We will begin by examining the structure and properties of atoms, which are the building blocks of the elements and the simplest substances in the material world around us. We will then explore how atoms of different elements can bond with each other to form an infinite variety of more complex substances called compounds. This will lead us to an investigation of several classes of chemical reactions: the processes by which substances are transformed into new materials with different physical properties. Along the way, we will learn how and why the three states of matter (solids, liquids,

and gases) differ from one another and how energy may be either produced or consumed by chemical reactions. In weekly laboratory sessions, we will perform experiments to illustrate and test the theories presented in the lecture part of the course. These experiments will also serve to develop practical skills in both synthetic and analytic chemical techniques.

### General Chemistry II

**Colin D. Abernethy**

*Lecture, Open—Spring*

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions, which will enable us to consider the factors that affect both the rates and the direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic chemistry. Weekly laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course. *Prerequisite:* General Chemistry I.

### Organic Chemistry

**Mali Yin, Tanjore Balasubramaniam**

*Intermediate—Year*

This course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students will learn the basic techniques used in the synthesis, isolation, and identification of organic compounds. *Prerequisite:* General Chemistry or its equivalent. *This yearlong course will be taught by Mr. Balasubramaniam in the fall and Ms. Yin in the spring.*

### Physical Chemistry: Why Chemical Reactions Happen

**Colin D. Abernethy**

*Sophomore and above—Fall*

Chemists are always trying to make new molecules or devise better ways of making useful ones. Chemists do this partly out of curiosity and partly because new chemical compounds are needed in every aspect of our lives, from pharmaceuticals to

novel materials such as ceramics and semiconductors. To be successful, a chemist needs to understand both how and why chemical reactions occur. Physical chemistry describes the bonding in molecules, how molecules interact, what factors determine whether a reaction is favorable, and what the outcome of a particular reaction will be. In this course, we will explore the tools and concepts of physical chemistry. In so doing, we will develop an overview of chemical processes and an understanding of the mechanisms of important chemical reactions. In seminar, we will discuss topics such as quantum mechanics, thermodynamics, and molecular orbital descriptions of common organic reaction mechanisms. This course will be useful for premed students, as well as for those who wish to develop a fuller and deeper understanding of the physical and biological sciences. *Prior study of chemistry or permission of the instructor is required.*

## Transition Metal Chemistry

**Colin D. Abernethy**

*Intermediate—Spring*

The transition metals include some of the most familiar and important of all of the chemical elements. In fact, the properties of the transition metals shape much of the world around us. For instance, iron and copper have been known since prehistoric times, and their use has influenced much of human history. Nine of the transition metals are essential for life, as their atoms form the active sites of many key enzymes. Furthermore, compounds of transition metals such as titanium, chromium, ruthenium, and iridium are used as catalysts, pigments, and advanced materials, while platinum and technetium form the basis of powerful drugs and medical imaging technologies. Due to their many uses and economic importance, the preparation of new transition metal compounds remains one of the most active and exciting areas of modern chemical research. This course will be devoted to an exploration of the unique chemical, physical, and biological properties of the transition metals. Transition metal chemistry is one of the most colorful fields of chemistry. In the laboratory section of the course, we will prepare many scientifically important transition metal compounds and then observe and measure their properties. *Prior study of chemistry or permission of the instructor is required.*

## Biochemistry

**Mali Yin**

*Advanced—Spring*

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism. *Prerequisite: Organic Chemistry and General Biology.*

## CHINESE

The Chinese program includes beginning and intermediate courses that teach students to speak, read, write, and comprehend standard Chinese (Mandarin). The first-year class focuses on oral proficiency and grammar structures and culminates in end-of-semester projects that draw on the students' interests. Reading and writing is emphasized in the second-year class, as students are introduced to short stories, poetry, and film. Student work in class and conference is supplemented by weekly meetings with the language assistant and by the lunchtime Chinese Table. Extracurricular activities include visits to museums and excursions to New York City's various Chinatown neighborhoods. Students of Chinese are strongly encouraged to spend a semester or, ideally, a year abroad at one of several programs, such as Global Alliance, Middlebury College, or Associated Colleges in China. These programs offer a range of experiences at different sites, including Beijing, Shanghai, Hangzhou, and Xian.

Students of Chinese language are encouraged to enhance their curriculum with courses in history, philosophy, and literature taught through the Asian Studies department, as well as through religion and geography.

## Beginning Chinese

**Min Yang**

*Open—Year*

Beginning Chinese is designed for students without a knowledge of Chinese and for students whose Chinese language skills are not sufficient to conduct basic communication. The course aims to build students' fundamental abilities in speaking, listening to, reading, and writing modern Chinese. Students will learn Chinese phonemes through *pinyin* (the Chinese phonetic system), a working vocabulary

of more than 1,000 words, Chinese grammar, and expressions for basic communication. Students will learn how to write emails, letters, and short essays in Chinese. Accuracy in pronouncing tones and using grammar is strongly emphasized. While students will focus on learning the material in the textbooks, class activities utilizing Chinese visual arts, songs, clips of movies and TV programs, and microblogs will help students learn the language efficiently and enjoyably. Students will meet the language assistant twice a week to practice tones and dialogue. Conference sessions will focus on students' independent studies. By the end of the year, students are expected to comfortably conduct communications regarding daily activities. Students also will complete a group project about a topic in which they have an interest.

## Intermediate Chinese

*Min Yang*

*Intermediate—Year*

Intermediate Chinese aims to advance students' Chinese language skills in speaking, listening, reading, and writing. The course strongly emphasizes that students express their ideas and thoughts accurately and appropriately in both spoken and written Chinese. The class will meet twice a week, focusing on new words, grammar, expressions in communication, and composition covered by the textbook. The language assistant will meet with students twice a week to do communicative exercises and practice tones. The course will also provide students with a selection of Chinese literature, film, spoken drama, newspaper articles, and Internet resources for conference sessions. Conference work consists of student presentations, panel discussions, or debates about Chinese cultural concepts, local customs, and social issues. At the end of the year, students will be able to explore Chinese Internet resources at a basic level and read some newspaper articles, stories, and essays. Students will also be able to express analytical views on some critical issues that concern Chinese society. *Placement test is required.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

**Chinese Literature and Folktales: Ghosts, Bandits, Heroes, and Lovers** (p. 12), Ellen Neskari *Asian Studies*

## CLASSICS

Classics course offerings at Sarah Lawrence College include ancient Greek and Latin at the beginning, intermediate, and advanced levels, as well as literature courses in translation. Beginning language students acquire the fundamentals of ancient Greek or Latin in one year and begin reading authentic texts. Intermediate and advanced students refine their language skills while analyzing specific ancient authors, genres, or periods.

Ancient Greek and Roman insights and discoveries originated Western culture and continue to shape the modern world. Ancient artists and writers still inspire the greatest artists and writers of today. Greek and Roman ideas about politics, drama, history, and philosophy (to name just a few) broaden 21st-century perspectives and challenge 21st-century assumptions. Classical languages and literature encourage thoughtful, substantive participation in a global, multicultural conversation and cultivate skills necessary for coping with both failure and success. Because it is multidisciplinary, classical literature adapts easily to students' interests and rewards interdisciplinary study. Classics courses contribute directly to the College's unique integration of the liberal arts and creative arts, as developing writers and artists fuel their own creative energies by encountering the work of ingenious and enduring predecessors. The study of Classics develops analytical reading and writing skills and imaginative abilities that are crucial to individual growth and essential for citizens in any functioning society.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**The Ancient Mediterranean** (p. 9), David Castriota *Art History*

**Advanced Greek** (p. 44), Samuel B. Seigle *Greek (Ancient), Latin*

**Beginning Greek** (p. 44), Emily Katz *Anhalt Greek (Ancient), Latin*

**Intermediate Greek** (p. 44), Samuel B. Seigle *Greek (Ancient), Latin*

**Beginning Latin** (p. 58), Samuel B. Seigle *Greek (Ancient), Latin*

**Intermediate/Advanced Latin: Catullus, Ovid, and the Challenge to Autocracy** (p. 58), Emily Katz *Anhalt Greek (Ancient), Latin*

**Literature in Translation: Vergil, Ovid, and the Challenge to Autocracy** (p. 69), Emily Katz  
*Anhalt Greek (Ancient), Latin*

**The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations** (p. 65), Samuel B. Seigle  
*Greek (Ancient), Latin*

## COGNITIVE AND BRAIN SCIENCE

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable** (p. 20), James Marshall  
*Computer Science*

**Art and Visual Perception** (p. 104), Elizabeth Johnston  
*Psychology*

**Experimental Psychology Research Seminar** (p. 104), Adam Brown  
*Psychology*

**Memory Research Seminar** (p. 107), Elizabeth Johnston  
*Psychology*

**Mindfulness: Neuroscientific and Psychological Perspectives** (p. 102), Elizabeth Johnston  
*Psychology*

**The Psychology and Neuroscience of Addictions** (p. 99), David Sivesind  
*Psychology*

**The Senses: Neuroscientific and Psychological Perspectives** (p. 101), Elizabeth Johnston  
*Psychology*

**The Synapse to Self: The Neuroscience of Self-Identity** (p. 101), Adam Brown  
*Psychology*

**Trauma, Loss, and Resilience** (p. 99), Adam Brown  
*Psychology*

**Learning That Matters: Teaching Artists and Society** (p. 130), Shirley Kaplan  
*Theatre*

## COMPUTER SCIENCE

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. One possible, fairly succinct answer is that computer science is the study of algorithms: step-by-step procedures for accomplishing tasks formalized into very precise, atomic (indivisible) instructions. An algorithm should allow a task to be accomplished by someone who or something that does not even understand the task. In other words, it is a recipe for an automated solution to a problem. Computers are tools for executing algorithms. (Not that long ago, “computer” referred to a person who computed!)

What are the basic building blocks of algorithms? How do we go about finding algorithmic solutions to problems? What makes an efficient algorithm in terms of the resources (time, memory, energy) that it requires? What does the efficiency of algorithms say about major applications of computer science such as cryptography, databases, and artificial intelligence? Computer science courses at Sarah Lawrence College are aimed at answering questions such as those. Sarah Lawrence computer science students also investigate how the discipline intersects other fields of study, including mathematics, philosophy, biology, and physics.

### First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable

*James Marshall*

*FYS*

In this course, we will take an extended journey through Douglas Hofstadter’s Pulitzer Prize-winning book, *Gödel, Escher, Bach*, which has been called “an entire humanistic education between the covers of a single book.” The key question at the heart of the book is: How can minds possibly arise from mere matter? Few people would claim that individual neurons in a brain are “conscious” in anything like the normal sense in which we experience consciousness. Yet self-awareness somehow emerges out of a myriad of neuronal firings and molecular interactions. How can individually meaningless physical events in a brain, even vast numbers of them, give rise to meaningful awareness, to a sense of self? And could we duplicate such a process in a machine? Considering these questions will lead us to explore a wide range of ideas, from the foundations of mathematics and computer science to molecular biology, art, and music to the research frontiers of modern-day cognitive science and neuroscience. Along the way, we will closely examine Gödel’s incompleteness theorem, mathematical logic and formal systems, the limits of computation, and the future prospects for artificial intelligence.

### Introduction to Computer Programming

*Michael Siff*

*Lecture, Open—Fall*

This lecture presents a rigorous introduction to computer science and the art of computer programming, using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem

solving with a computer while gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction, the theory of algorithms, and the benefits of clearly written, well-structured programs. Fundamental topics include: how computers represent and manipulate numbers, text and other data (such as images and sound); variables and symbolic abstraction; Boolean logic; conditional, iterative, and recursive computation; functional abstraction ("black boxes"); and standard data structures such as arrays, lists, and dictionaries. We will learn introductory computer graphics and how to process simple user interactions via mouse and keyboard. We will also consider the role of randomness in otherwise deterministic computation, basic sorting and searching algorithms, how programs can communicate across networks, and some principles of game design. Toward the end of the semester, we will investigate somewhat larger programming projects and discuss file processing, modules and data abstraction, and object-oriented concepts such as classes, methods, and inheritance. As we proceed, we will debate the relative merits of writing programs from scratch versus leveraging existing libraries of code. Discussion topics will also include the distinction between decidable and tractable problems, the relationship between programming and artificial intelligence, the importance of algorithmic efficiency to computer security, Moore's Law and its impact on the evolution of programming languages and programming style. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in class.

## Introduction to Web Programming

*Michael Siff*

*Lecture, Open—Spring*

This lecture introduces the fundamental principles of computer science via their application to the design and implementation of interactive websites. We will focus on the core triumvirate of Web technologies: HTML for content, CSS for layout, and—most important to us—JavaScript for interactivity. Examples of the kinds of Web applications that we will build include a virtual art gallery, an arcade-style game, and a mobile messaging app. We will learn JavaScript programming from the ground up and demonstrate how it can be used as a general-purpose, problem-solving tool. Throughout the course, we will emphasize the power of abstraction and the benefits of clearly written, well-structured code. We will cover variables, conditionals, loops, functions,

recursion, arrays, objects, JSON notation, and event handling. Along the way, we will discuss the history of the Web, the challenge of establishing standards, and the evolution of tools and techniques that drive the Web's success. We will learn about client-server architectures and the differences between client-side and server-side Web programming. We will consider when it makes sense to design from the ground up and when it might be more prudent to make use of existing libraries and frameworks rather than to reinvent the wheel. We will also discuss the aesthetics of Web design: Why are some pages elegant (even art) when others are loud, awkward to use, or—worse yet—boring. We will strive to make the design of our websites reflect the spirit of their content. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in lecture. No prior experience with programming or Web design is necessary (or expected or even desirable).

## Digital Zeitgeist

*Michael Siff*

*Open—Fall*

From Facebook, Twitter, and YiYak to massively multiplayer online games, to the Internet of Things, and to disruptive technologies ranging from Bitcoin to Uber, computer networks play an ever-increasing role in our daily lives. Where may this phenomenon be taking us in the immediate and not-so-immediate future? Is there (or should there be) anything we can (or should) do about it? The miniaturization of electronic computers and the resulting increase in computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks bring people and places together, making distances formerly thought of as insurmountable ever more trivial. With the advent of gigabit fiber-optic networks, smart phones, and wearable computers, information of all kinds can flow, in an instant, between people and objects around the world and back again. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life; but we will also consider the dark side of a highly connected society: the more smart phones, the more workaholics; the more text messages and e-mails exchanged, the less privacy; the greater reach of the Internet, the more piracy, spam, and pornography. The nature of a course entitled *Digital Zeitgeist* is to move with the times, and those times move ever more rapidly. So even this description might seem outdated by the time you read it. Never fear, we will steer our discussion to the "bleeding edge," as necessary. Consider these news stories (to name but a few) that would not have

made it into this description were it written only a year earlier: the Gamergate controversy, “Citizen Four” (and its adoration), the Sony hack, the trial and conviction of the Silk Road founder, and the arrival of the Apple Watch. This is not a technical course, although at times we will discuss some details that lie behind certain crucial technologies—in particular, the Internet and the World Wide Web.

## Principles of Programming Languages

**James Marshall**

*Intermediate—Fall*

This course explores the principles of programming language design through the study and implementation of computer programs called *interpreters*, which process other programs as input. A famous computer scientist once remarked that if you don’t understand interpreters, you can still write programs and even be a competent programmer; but you can’t be a master. We will begin by studying functional programming, using the strangely beautiful and recursive programming language Scheme. After getting comfortable with Scheme and recursion, we will see how to design our own languages by starting from a high-level description and systematically deriving a low-level implementation through the application of a series of program transformations. Along the way, we will become acquainted with the lambda calculus (the basis of modern programming language theory), scoping mechanisms, continuations, lazy and nondeterministic evaluation, and other topics as time permits. We will use Scheme as our “meta-language” for exploring these issues in a precise, analytical way, similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer.

## Data Structures and Algorithms

**James Marshall**

*Intermediate—Spring*

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with techniques for managing program complexity. We will use Java—a strongly typed, object-oriented programming language—throughout the course. Topics covered will include types and polymorphism,

arrays, linked lists, stacks, queues, priority queues, heaps, dictionaries, balanced trees, and graphs, along with several important algorithms for manipulating these structures. We will also study techniques for analyzing the efficiency of algorithms. The central theme tying all of these topics together is the idea of abstraction and the related notions of information hiding and encapsulation, which we will emphasize throughout the course. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer. *Students should have at least one semester of programming experience in an object-oriented language such as Python, Java, or C++.*

## Computer Organization

**Michael Siff**

*Intermediate—Spring*

The focus of this course is on the selection and interconnection of components that make up a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher-level programming languages such as Java, Python, and C down to the basic zeroes and ones of machine code. Topics include Boolean logic, circuit design, computer arithmetic, assembly and machine languages, memory hierarchies, and parallel processing. Special attention will be given to the ARM family of instruction-set architectures, now the world’s most common, general-purpose microprocessors. Time permitting, we will investigate the relationship between energy consumption and the rise of multicore and mobile architectures. *Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, Java, or Python.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Discrete Mathematics: A Gateway to Advanced Mathematics** (p. 76), Philip Ordning *Mathematics*  
**Interactive Objects: Extensions of the Body** (p. 151), Mengyu Chen *Visual Arts*

**Interactive Objects: War Machine** (p. 150), Mengyu Chen *Visual Arts*  
**The Role of Technology in Trauma Care** (p. 151), Brian MacMillan *Visual Arts*

## DANCE

The Sarah Lawrence College dance program presents undergraduate students with an inclusive curriculum that exposes them to vital aspects of dance through physical, creative, and analytical practices. Students are encouraged to study broadly, widen their definitions of dance and performance, and engage in explorations of form and function.

Basic principles of functional anatomy are at the heart of the program, which offers classes in modern and postmodern contemporary styles, classical ballet, yoga, Feldenkrais: Awareness Through Movement®, and African dance.

Composition, improvisation, contact improvisation, Labanotation, dance history, music for dancers, dance and camera, teaching conference, lighting design/stagecraft, and performance projects with visiting artists round out the program

Each student creates an individual program and meets with advisers to discuss overall objectives and progress. A yearlong series of coordinated component courses, including a daily physical practice, constitute a Dance Third. In addition, all students taking a Dance Third participate at least once each semester in movement training sessions to address their individual needs with regard to strength, flexibility, alignment, and coordination, as well as to set short- and long-term training goals.

A variety of performing opportunities for undergraduate and graduate students are available in both informal and formal settings. Although projects with guest choreographers are frequent, it is the students' own creative work that is the center of their dance experience at the College. In order to support the performance aspect of the program, all students are expected to participate in the technical aspects of producing concerts.

We encourage the interplay of theatre, music, visual arts, and dance. Music Thirds and Theatre Thirds may take dance components with the permission of the appropriate faculty.

In the interest of protecting the wellbeing of our students, the dance program reserves the right, at our discretion, to require any student to be evaluated by Health Services.

Prospective and admitted students are welcome to observe classes.

## First-Year Studies in Dance

*Peggy Gould*  
*FYS*

The dance program provides first-year students with an integrated and vital curriculum of formal movement practices, improvisation, dance history, bimonthly Dance Meetings and First-Year Studies seminar. First-Year Studies in Dance consists of a full Dance Third with 12 to 15 hours of in-class time, including a daily physical practice class at an appropriate level. In practice classes such as Contemporary, African Dance, and Ballet, emphasis is placed on developing awareness of space, time and rhythm, use of energy, articulation of form through sensation, and building strength and control with an understanding of functional anatomy and cultural/historical context. In Improvisation, structured activities form a framework for investigating the properties of movement in the context of experience and performance. Goals include honing perceptive and communicative skills, exploring movement instincts and appetites, and constructing a viable foundation from which to work creatively. In Dance History, students will explore the history of concert dance in the United States from the early 20th century to the present. Dance Meeting provides an additional curricular and community-building resource for all dance students through master classes with guest artists and other experts in fields related to dance and performance. In the First-Year Studies in Dance seminar, students work both independently and in groups toward expanding analytical and generative capabilities in performance, observation, reading, writing, and discussion. We will consider and cultivate critical perspectives on dance as an art form through movement studies, class exercises and discussions, text-based studies, and oral presentation, building skills in each of those areas throughout the year.

## Dance/Movement Fundamentals

*Peggy Gould*  
*Year*

This class is an introduction to the basic principles of contemporary and ballet practices. The fundamentals class will develop skills basic to all movement studies, such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness.

## Modern and Postmodern Practice

*Peter Kyle, Merceditas Mañago-Alexander, Paul Singh*  
Year

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control relevant to the particular style of each teacher. At all levels, attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance.

## Ballet

*Barbara Forbes, Merceditas Mañago-Alexander*  
Year

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Dance Training Conference

*Liz Rodgers, Faculty*  
TBA  
Year

Students will meet with the instructor at least once per semester to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes, concerts, and performance projects.

## Beginning Improvisation

*Peggy Gould*  
Year

Merge your imagination and movement potential through dance improvisation. This invaluable creative mode offers students the opportunity to recognize and develop sensations, ideas, and visions

of dancing possibilities. Internal and external perceptions will be honed while looking at movement from many points of view—as an individual and in partnership with others. Beginning Improvisation is required for all students new to the dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Other improvisation classes are recommended for students who have already taken Beginning Improvisation and want to explore this form further.

## Experimental Improvisation Ensemble

*Kathy Westwater, John A. Yannelli*  
Spring

This class explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that extend our understanding of how the mediums of dance and music relate to and with one another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

## Contact Improvisation

*Kathy Westwater*  
Year

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s out of the Judson Experimental Dance Theatre, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk taking. Contemporary partnering skills, such as taking and giving weight and finding a common "center," will provide a basis for further exploration.

## Composition

*Dan Hurlin, Sara Rudner*

Movement is the birthright of every human being. These components explore movement's expressive



and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually-driven dance/theatre to structured movement improvisations. The approaches vary depending on the faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but to involve themselves in the joy of creation. *Beginning Improvisation is either a prerequisite or should be taken at the same time. This course will be caught by Mr. Hurlin for the year, with an additional class taught by Ms. Westwater, added in the spring.*

## Dance Making

*Sara Rudner, Kathy Westwater, John A. Yannelli, William Catanzaro*

*Year*

Individual choreographic projects will be designed and directed by seniors and graduate students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible, the music for these projects, whether new or extant, will be performed live in concert. Dance Making students are encouraged to enroll in Lighting Design and Stagecraft for Dance. *Prerequisites: Dance Composition and permission of the instructor.*

## Senior Seminar

*Sara Rudner*

*Year*

This class is designed to support the creative and technical practices, as well as the practical concerns, of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Anatomy in Action

*Peggy Gould*

*Year*

How is it possible for humans to move in the multitude of ways that we do? Learn to develop your X-ray vision of the human being in motion in a course that combines movement practice, drawing, lecture, and problem solving. In this course, movement is the vehicle for exploration of our profoundly adaptable

anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's *Spirals™*, a comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles through their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process. *Students may enter this yearlong course in the second semester only with the permission of the instructor.*

## Anatomy Seminar

*Peggy Gould*

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy I to pursue their study of anatomy in greater depth. Each student will research a topic or topics in which functional anatomy plays a significant part. We will meet weekly to discuss questions and share experiences.

## Yoga

*Patti Bradshaw*

*Year*

This yoga class is tailored to investigative and supportive physicality and mental focus for art-making and creative pursuits. In addition to asanas and anatomical analysis, myths and principles from this ancient tradition are woven into this practice. Appropriate for dancers, theatre students, and anyone interested in experiencing a contemplative practice to support their health and endeavors.

## Feldenkrais: Awareness Through Movement®

*Barbara Forbes*

*Fall*

Moshe Feldenkrais believed that rigidity, mental or physical, is contrary to the laws of life. His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing and gradually increase in range and complexity. Students are required to bring their full attention to their experience in order to develop their capacity for spontaneous, effortless action. Self-generated learning will release habitual patterns, offer new options, and enhance the integrated activity of the entire nervous system.

## African Diasporic Dance

*Efeya Ifedayo M Sampson*

*Year*

This yearlong course will use physical embodiment as a mode of learning about and understanding African diasporic cultures. In addition to physical practice, master classes led by artists and teachers regarded as masters in the field of African diasporic dance and music, along with supplementary study materials, will be used to explore the breadth, diversity, history, and technique of dances derivative of the Africa diaspora. Afro Haitian, West African, Orisha Dances (Lucumi, Afro Cuban), and Social Dance are some genres that will be explored. Participation in year-end showings will provide students with the opportunity to apply studies in a performative context. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Dance and Camera: Body, Image, and Metastable State

*Koosil-ja Hwang*

*Spring*

The class begins with the question: The body is real, but how do images of the body function, and what are the limits of reality? We place our bodies in (the context of) this question. For this purpose, the class introduces the Live Processing technique, in which students relate to several prepared videos as external agency. Students develop a connection to the bodies in video sequences as if they are extensions of their own bodies. For each class, we set up video monitors around the space, run cables together, and dance in the environment. The students discuss, prepare their own video sequences, study details of the movements in the videos, and eventually combine them with their own movement. Live Processing puts bodies in process and offers an autonomous approach for each student to create unique movement every time. We move beyond our familiar territory by situating our bodies in metastable states. Or perhaps our bodies become the metastable states. We will find out.

## Labanotation/Repertory

*Rose Anne Thom*

*Fall*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic, historical dance forms. Reconstruction and performance of a

notated work from the modern dance or ballet repertoire will be the culmination of the students' work.

## Laban Motif

*Preeti Vasudevan*

*Spring*

Motif is a subset of Labanotation that depicts the overall structure or essential elements of a movement sequence. Motif is applicable to any technique, style, or genre of dance or other movement forms. Motif provides an easy introduction to dance literacy through the visual symbols and clear movement vocabulary. A Motif score might convey the overall structure and intention of a dance improvisation but allows the individual performing the movement to decide how that movement should be carried and, therefore, allows for a creative approach in dance notation.

## Rumba Tap

*Max Pollak*

*Fall*

This class offers students different ways to access their inner rhythm machine and to explore the most immediate and natural physical outlets for the music in their mind. Improvisation will be part of this process. Although some tap technique will be covered and incorporated, the class focuses on body percussion/rhythmic coordination and a general understanding of the earth-shattering power of Afro-Cuban culture, music, and dance.

## Dance History

*Rose Anne Thom, Marjorie Folkman*

*Year*

This is a course in the history of performance in the United States from the early 20th century to the present, as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception. *This course is for all students beginning the dance program. It will be taught by Ms. Thom in the fall and Ms. Folkman in the spring. The spring term will also include studio practice.*

## Teaching Conference

*Rose Anne Thom*

*Advanced—Fall*

This course is an inquiry into the ways in which dance might be taught in various settings to different populations. The detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

## Lighting Design and Stagecraft for Dance

*Beverly Emmons, Kathy Kaufmann*

*Year*

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for dance program concerts. *Preference will be given to seniors and graduate students.*

## Music for Dancers

*William Catanzaro*

*Spring*

The objective of this course is to grant dance students the tools needed to fully understand the relationship between music and dance. Students will expand their knowledge of diverse musical elements, terminology, execution, and procedures and also learn the basics of rhythmic notation. This course will provide students with the opportunity to play a full array of percussion instruments from around the globe: African djembes, Brazilian zurdos, Argentinean bombo, Indian tabla, electronic drums, etc. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed through time in response to different geographical, social, and philosophical conditions. The focus will be prevalent towards a dancers' full knowledge and understanding of music. All musical instruments will be provided.

## Dance Meeting

*Dance Faculty*

*Year*

This is a regular gathering of all Dance Thirds in which we share ongoing student interests and invite guests to teach, perform, and inform. Topics have

included dance injuries, dance therapy, kinesthetic awareness, nutrition, world dance forms, and presentations by New York City choreographers.

## Performance Project: "Rooms"

*Elizabeth McPherson*

*Fall*

Elizabeth McPherson, Barbara Bray Ketchum Artist-in-Residence, will restage excerpts from "Rooms" (1955), one of Anna Sokolow's most famous pieces. Ms. Sokolow's work was often inspired by her ethnic background and strong social and political convictions. In *Rooms*, she used chairs to symbolize rooms in a cheap hotel; the way that dancers move on and around those chairs reveals the anxieties and obsessions of the hotel's residents. The work was used in a short film, also titled *Rooms* (1966). Students will showcase their work with an end-of-semester performance.

## Performance Project: Body, Image, and Metastable State

*Koosil-ja Hwang*

*Spring*

We bring Live Processing to a performance environment from the classroom. (Please refer to the class description about Live Processing under Dance and Camera.) Performers dance in a video-surrounded environment and learn to use multiple video sources at once to create movement that is similar, yet different, each time they practice it. The score is made for a body to become an open series of metastable states through which a subject passes. We put the body in process to disrupt its usual flow of image, subjectification, and attributions. Students will showcase their work with an end-of-semester performance.

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

**Experimental Improvisation Ensemble** (p. 87), Kathy Westwater, John A. Yannelli *Music*

## DEVELOPMENT STUDIES

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*

The Development Project: Latin America and the Global South (p. 53), Margarita Fajardo *History*  
 African Politics (p. 95), Elke Zuern *Politics*  
 International Organization: The Politics of Global Governance (p. 95), Janet Reilly *Politics*  
 The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost (p. 158), Marek Fuchs *Writing*

## ECONOMICS

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but as an evolving discipline. In the liberal arts tradition, Sarah Lawrence students approach the study of economics by addressing issues in historical, political, and cultural context. They analyze and evaluate multiple schools of thought as they relate to actual situations, exploring from an economic perspective such topics as globalization, growth and social policy, inequality, capitalism, and the environment. Students who have focused on economics have gone on to become union organizers, joined the Peace Corps, interned with United Nations agencies, gone to law school, and entered graduate programs in public policy and international development.

### First-Year Studies: Workers in the Globalized Economy

*Kim Christensen*

FYS

Globalization, neoliberal political institutions, and information technology have created foundational changes in the structure and content of work, both in the United States and around the globe. These changes have also had an enormous impact on workers' traditional modes of organizing and on their ability to pursue their economic and political interests. Today, only 6.6% of private-sector workers in the United States belong to unions. Partly as a result, inequality in the United States today rivals that of the pre-Depression 1920s, our (already modest) welfare state is in retreat, and political discourse and policy have become increasingly reflective of the interests of the wealthy. This course will explore the state of US workers (both native-born and immigrant) from the Civil War to the present. We'll examine the major changes in the structure of the US economy (e.g., from small, competitive firms to huge, transnational oligopolies) and the implications of these changes for workers' lives and the possibilities for organizing. We'll

explore the history of workers' attempts to organize and the obstacles to their success, including divisions by race, gender, nativity, and sexual orientation/identity. Finally, we'll examine recent efforts—such as worker centers, social movement unionism, and nonprofit organizing—to improve the conditions of workers outside of a traditional union framework. Requirements for the course include frequent, short papers on the readings, a yearlong conference/research project, and a number of small-group research projects on various worker formations in the New York City area. Readings and class discussions will be supplemented with labor-related films and speakers from New York City-area labor organizations.

### Political Economy of Women

*Kim Christensen*

*Lecture, Open—Year*

What factors determine the status of women in different societies and communities? What role is played by women's labor, both inside and outside of the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in the Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan Massachusetts and the economic, religious, and other factors that led to the Salem witchcraft trials of 1692; the position of African American women under slavery, including the gendered and racialized divisions of labor and reproduction; the growth of competitive capitalism in the North and the development of the "cult of true womanhood" in the rising middle class; the economic and political changes that accompanied the Civil War and Reconstruction and the complex relationships between African American and white women in the abolitionist and women's rights movements; the creation of a landless agricultural labor force and the attempts to assimilate Chicana women into the dominant culture via "Americanization" programs; the conditions that encouraged Asian women's immigration and their economic and social positions once here; the American labor movement and the complicated role that organized labor has played in the lives of women of various racial/ethnic groups and classes; the impact of US colonial policies on Puerto Rican migration and Puerto Rican women's

economic and political status on both the Island and the mainland; the economic/political convulsions of the 20th century, from the trusts of the early 1900s to World War II, and their impact on women's paid and unpaid labor; the impact of changes in gendered economic roles on LGBT communities; the economic and political upheavals of the 1960s that led to the so-called "second wave" of the women's movement; and the current position of women in the US economy and polity and the possibilities for inclusive public policies concerning gender and family issues.

## Social Metrics I: Introduction to Structural Analysis in the Social Sciences

*Jamee K. Moudud*

*Lecture, Open—Fall*

The course is designed for all students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural relationships between variables. It is intended for students who wish to be able to carry out empirical work in their particular field, both at Sarah Lawrence College and beyond, and critically engage empirical work done by academic or professional social scientists. The practical hands-on approach taken in this course will be useful to those students who wish to do future conference projects in the social (or natural) sciences with significant empirical content. It will also be invaluable for students who are seeking internships, planning to enter the job market, or desiring to pursue graduate education in the social sciences and public policy. After taking this course, students will be able to analyze questions such as the following: What is the relationship between slavery and the development of capitalist industrialization in the United States? What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How do socioeconomic factors determine the crime rate in the United States? During the course of the semester, we will study all of these questions. The course is broadly split up into three sections. In the first part, we will study the application of statistical methods and techniques in order to: a) understand, analyze, and interpret a wide range of social phenomena such as those mentioned above; b) test hypotheses/theories regarding the

possible links between variables; and c) make predictions about prospective changes in the economy. Social metrics is fundamentally a regression-based correlation methodology used to measure the overall strength, direction, and statistical significance between a "dependent" variable—the variable whose movement or change is to be explained—and one or more "independent" variables that will explain the movement or change in the dependent variable. Social metrics will require a detailed understanding of the mechanics, advantages, and limitations of the "classical" linear regression model. Thus, the first part of the course will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. This part will cover the assumptions needed to obtain the Best Linear Unbiased Estimates of a regression equation, also known as the "BLUE" conditions. Particular emphasis will be placed on the assumptions regarding the distribution of a model's error term and other BLUE conditions. We will also cover hypothesis testing, sample selection, and the critical role of the *t*- and *F*-statistic in determining the statistical significance of a social metric model and its associated slope or "*β*" parameters. In the second part of the course, we will address the three main problems associated with the violation of a particular BLUE assumption: multicollinearity, autocorrelation, and heteroscedasticity. We will learn how to identify, address, and remedy each of these problems. In addition, we will take a similar approach to understanding and correcting model specification errors. The third part of the course will focus on the analysis of historical time-series models and the study of long-run trend relationships between variables. *No prior background in economics or the social sciences is required, but a knowledge of basic statistics and high-school algebra is required.*

## Economics of the Ecological Crisis

*Nicholas Reksten*

*Open—Year*

Humanity faces perhaps its greatest-ever collective challenge as population growth and economic development degrade and change the natural environment across the planet. Scientists and economists largely agree that massive changes from business-as-usual practices and growth paths will be needed to prevent catastrophes like climate change and mass extinctions. In this course, we will seek to understand the relationship between capitalism and the environment from a variety of perspectives, including ecological, environmental, and institutional economics and theories of

sustainable development and eco-socialism. The course will be divided into two broad parts. First, we will examine economic theory. Why does capitalism have a tendency to overexploit the environment? Could we imagine “taming” capitalism to make it sustainable, or is another economic system required? What would such a system look like? Economists are deeply divided over this question, and even those who advocate for system change have recently tended to acknowledge that it may not be possible given the timeframe that humanity has for adjusting its environmental course. Another major issue that we will discuss in this section is valuation. When is it appropriate for society to place a quantifiable value on environmental goods and services, and how should that be done? The second part of the course will look more carefully at individual issues such as climate change, energy policy, local air and water pollution, and common property resource management. We will also discuss potential public-policy solutions for mitigating environmental damages and introducing new technologies such as renewable energy. Throughout the year, we will utilize economic theory, case studies (making use of the Center for the Urban River, for example), and the political economy of various environmental issues in considering our ultimate question: Can humanity avoid the worst impacts of climate change and other environmental threats over the coming decades?

## Introduction to Economic Theory and Policy

*Nicholas Reksten*

*Open—Year*

Economics explores the ways in which people organize themselves to sustain and enhance their quality of life and well-being. Societies throughout history and across the globe have developed numerous ways of coordinating economic activity through a variety of institutional arrangements. This introductory course will introduce basic economic concepts and contemporary issues from a variety of schools of thought, including insights from neoclassical, Keynesian, Marxist, institutionalist, and behavioral economists. We will use the tools developed in the course to explore some of the central questions of economics. Why is capitalism the dominant economic system throughout the world? Why are some countries poor while others are rich? How do institutions shape economic outcomes? How do people and firms make choices about what to buy and produce? How does the level of competition between firms in a market impact their decisions? What are some of the causes and

economic consequences of unemployment and inflation? How do we measure economic activity in a society to include market and household production, as well as considerations for environmental degradation? To what extent can policy makers impact key economic indicators? We will also look at the causes of the 2008 global financial crisis and subsequent weak recovery, the recent European economic crisis, the fiscal position of the US government, and other issues that economists and policy makers are debating now.

## Fiscal Sociology, Public Finance, and the “Fiscal Crisis of the State”

*Jamee K. Moudud*

*Intermediate, Advanced—Fall*

Can a government run out of money, and are there limits to how high budget deficits and public debt can get? This is a key question that we will investigate in this course by studying the factors that determine taxation, as well as the nature of money and public finance. The great economist Joseph Schumpeter said: “The spirit of a people, its cultural level, its social structure, the deeds its policy may prepare—all this and more is written in its fiscal history, stripped of all phrases. He who knows how to listen to its message here discerns the thunder of world history more clearly than anywhere else.” Following Schumpeter, before him Rudolf Goldscheid, and after him Lord Nicholas Kaldor, a number of scholars in recent years have attempted to construct a *new fiscal sociology* that would investigate the challenges of public finance; in particular, a government’s taxation capacity in the context of its political economy, legal framework, power relations, historically-constructed institutions, and even cultural norms. This course will explore the nexus between a government’s taxation capacity, money and public finance, central banking, and public debt. We will also study the legal and political contexts within which money and central banking arose as capitalism developed. The course is designed for students seeking a historically-informed and interdisciplinary approach to the study of these topics. *Some prior background in economics is helpful but not mandatory.*

## Smith, Marx, and Keynes

*Marilyn Power*

*Intermediate—Fall*

John Maynard Keynes wrote, “The ideas of economists and political philosophers, both when they are right and when they are wrong, are more powerful than is commonly understood. Indeed the

world is ruled by little else. Practical men, who believe themselves to be quite exempt from any intellectual influences, are usually the slaves of some defunct economist. Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back." Since capitalism emerged as the dominant economic system in Europe and North America in the 18th century, theorists and policymakers have sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? Would capitalism grow unceasingly, suffer from cycles, or inevitably decline into stagnation or collapse? Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? In the vigorous debates over these issues, continuing into the present, Adam Smith, Karl Marx, and John Maynard Keynes are frequently invoked as economic policy. A careful reading of these authors, however, shows that they were far more complex thinkers than the simplified versions of their ideas commonly circulated. This course will focus on the debates about value, distribution, economic dynamics, and the role of government through a careful reading of Smith, Marx, and Keynes in the original, followed by an examination of modern interpretations of their ideas.

## Macroeconomic Theory and Policy

*Marilyn Power*

*Intermediate—Spring*

Macroeconomics studies the dynamics of an economy as a whole, looking at the forces that lead to economic growth or recession, the overall distribution of income, and the causes of unemployment and inflation. Different schools of economic thought offer varying and often contradictory explanations of these dynamic trends. Public policy debates play a central role in this discussion, as the different macroeconomic models have implications for the roles of fiscal and monetary policy, the desirable level of governmental intervention into and regulation of the private economy, and even what constitutes a good macroeconomic outcome. In this course, we will build and examine the competing macro models beginning with Keynes and moving up to the present theoretical debates—including the monetarist, new classical, neo-Keynesian, post-Keynesian, and

political economic schools of thought—with attention to their differing policy implications. We will then focus on the 2008 financial crisis and its aftermath as a case study, examining the debates about its causes and appropriate policy responses. *This course requires a background in economics.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*  
**Mapping the World? Critical Cartography and GIS for Social and Environmental Justice** (p. 42), Cindy Gorn *Geography*  
**Money and Power in Latin America** (p. 49), Margarita Fajardo *History*  
**The Development Project: Latin America and the Global South** (p. 53), Margarita Fajardo *History*  
**An Introduction to Statistical Methods and Analysis** (p. 75), Daniel King *Mathematics*  
**Game Theory: The Study of Strategy and Conflict** (p. 75), Daniel King *Mathematics*  
**Multivariable Modeling II: Differential Equations** (p. 76), Daniel King *Mathematics*  
**Democracy and the Market** (p. 96), Elke Zuern *Politics*  
**International Political Economy: The Rise (and Fall) of Neoliberal Hegemony** (p. 96), Yekaterina Oziashvili *Politics*  
**The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost** (p. 158), Marek Fuchs *Writing*

## ENVIRONMENTAL STUDIES

Environmental studies at Sarah Lawrence College is an engagement with human relationships to the environment through a variety of disciplines. Sarah Lawrence's environmental studies program, a critical component of a liberal arts education, is an intersection of knowledge-making and questions about the environment that are based in the humanities, the arts, and the social and natural sciences. Sarah Lawrence students seeking to expand their knowledge of environmental studies are encouraged to explore the interconnections between disciplinary perspectives while developing areas of particular interest in greater depth. The environmental studies program seeks to develop students' capacities for critical thought and analysis, applying theory to specific examples from Asia, Africa, and the Americas and making

comparisons across geographic regions and historical moments. Courses include environmental justice and politics, environmental history and economics, policy and development, property and the commons, environmental risk and the rhetoric of emerging threats, and cultural perspectives on nature, as well as courses in the natural sciences.

Environmental studies offers an annual, thematically focused colloquium: *Intersections: Boundary Work in Science and Environmental Studies*. This series brings advocates, scholars, writers, and filmmakers to the College, encouraging conversations across the disciplines among students, faculty, and guest speakers, as well as access to new ideas and lively exchanges. Students may participate in internships during the academic year or in rural and urban settings across the country and throughout the world during the summer. Guest study at Reed College, the Council on International Educational Exchange, the semester in environmental science at the Marine Biological Laboratory (Woods Hole), or other programs are available to qualified Sarah Lawrence students. Vibrant connections across the faculty mean that students can craft distinctive competencies while building a broadly based knowledge of environmental issues, problems, policies, and possibilities.

## New Nature: Environmental Design in the 21st Century

*Charles Zerner*

*Open—Year*

This course investigates emerging technologies, philosophies, and practices of environmental design and management in the early 21st century from the level of regional landscapes to the level of cells. What are the values, visions, and assumptions that animate contemporary developments in environmental design? What forms of technological know-how and knowledge production practices enable these developments? What ethical, aesthetic, or political implications might these shifts in the making of environments, organs, and organisms entail? How might we begin to make informed judgments about emerging form(s) of nature, environmental design, and humanity? The course begins with an introduction to debates on the nature of nature and machines in America in the 18th century, grounding discussion through examining changing ideas of environment, ecosystems, and equilibriums. Post-World War II ideologies of design, command, and control of the environment, including nuclear power and developments in chemistry, are examined. We then turn to debates on nature,

communities, and conservation from the 1970s through the late 1990s, from the era of “the green planet” and “rain-forest conservation.” Preoccupations with biowarfare, genetic engineering, and human enhancement in the post-9/11 era are key topics. We examine contemporary developments in environmental design in several domains, including landscape architecture; cyborg technology; simulation, mediation, and virtual environments; and biotechnology/biowarfare. The work of bioartists and engineers, genetic engineers working for private industry and the government, as well as the work of environmental networks—including the Critical Art Ensemble, Rhizome, and the New Media Caucus—form part of this itinerary. Attitudes toward pollution are undergoing sea changes as landscape designers remediate toxic sites using natural processes and timescales. Industrial designers and environmental chemists are reconceptualizing the basis for resource extraction, processing, and manufacturing. On a micro level, molecular biologists and nanoengineers are creating emergent forms of tissues and organisms for purposes of medicine, as well as for waging war. On the battlefield, the nature of war is rapidly changing. Robotic armies under “human control” may be the armed forces of the future. Organisms and biochemical processes are being enlisted and drafted into military, as well as medical, service. At the same time, landscape architecture is being reconceptualized as the discipline charged with responsibility for “imagining and saving the Earth.” A marvelous diversity of efforts at innovative sustainable uses of energy, water, and industrial design will be examined through texts, websites, films, and speakers from the ES/STS Colloquium Series. Where possible, field trips within the New York City/New York State area will be arranged. In New York City, for example, community gardens, rooftop agriculture and botanical gardens, waste treatment, and innovative urban installations may be visited. What will constitute our planetary home in a world of emerging new nature(s)? What forms of energy, water, and toxic management are being imagined, designed, and implemented? How are engineers, artists, architects, and agronomists, as well as writers of science fiction and film, contributing to the formation of new nature and human relationships to the environment in the 21st century? *Background in social science, in science, technology, and society, or in design is preferred.*



## Landscapes in Translation: Cartographies, Visions, and Interventions

Charles Zerner

*Sophomore and above—Year*

This course investigates the multiple ways in which landscapes have been imagined, interpreted, physically shaped, and controlled in a variety of historical and contemporary sites. The first section, *Cartographies*, explores ideas of landscape in Euro-America, Southeast Asia, and colonial-era Africa. The literatures of critical geography and political ecology provide theory and cases illuminating connections between the position of the cartographer and presuppositions about the nature of the territory being mapped and managed. We examine how landscapes on a variety of scales, from “bioregions” to nations, are imagined, codified, and transformed through representational processes and material moves. The second section, *Visions*, investigates how landscapes are embodied in fine arts and literature, as well as in garden and urban design. Readings draw on examples of landscape design in colonial New England and Indonesia and on contemporary examples of landscape design in response to climate change. We also study reworkings of the urban landscape to integrate more productive, biologically diverse “fringes,” as well as rooftop farms and apiaries. The third section, *Control: Emerging Security-Scapes*, investigates the rise of militarized “security-scapes” or “surveillance-scapes,” dating from slavery in the United States to the Department of Homeland Security in the post-9/11 era. We analyze the visual surround and landscapes seen by remote drone “pilots” scanning Los Angeles and Somalia and surveillance of the occupied Palestinian landscapes; we draw upon websites, advertisements, and new scholarship in security studies, media studies, and social theory. *Background in humanities, social sciences or arts preferred.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Disease Ecology (p. 16), Michelle Hersch *Biology*  
General Biology Series: Ecology (p. 15), Michelle Hersch *Biology*

Giving, Taking, and Cheating: The Ecology of Symbiosis (p. 15), Michelle Hersch *Biology*  
Global Change Biology (p. 15), Michelle Hersch *Biology*  
Economics of the Ecological Crisis (p. 29), Nicholas Reksten *Economics*  
Geographies of Inequality: Social Movements and Urban Policy (p. 41), Cindy Gorn *Geography*

Green Romanticisms (p. 71), Fiona Wilson *Literature*  
Using the Arts to Create Environmental Engagement (p. 158), Colin Beavan *Writing*

## ETHNIC AND DIASPORIC STUDIES

Ethnic and diasporic studies as an academic discipline lies at the intersection of several increasingly powerful developments in American thought and culture. First, interdisciplinary and comparative scholarship has become so prevalent as to represent a dominant intellectual norm. Second, the use of this new scholarly methodology to meet new academic needs and illuminate new subject matter has given rise to a plethora of discourses—women’s studies; Native American studies; African American studies; gay, lesbian, and transgender studies; and global studies. Third, and perhaps most important, there has been a growing recognition, both inside and outside academia, that American reality is incorrigibly and irremediably plural and that responsible research and pedagogy must account for and accommodate this fact.

We define ethnic and diasporic studies, loosely, as the study of the dynamics of racial and ethnic groups (also loosely conceived) who have been denied, at one time or another, full participation and the full benefits of citizenship in American society. We see these dynamics as fascinating in themselves but also feel that studying them illuminates the entire spectrum of humanistic inquiry and that a fruitful cross-fertilization will obtain between ethnic and diasporic studies and the College’s well-established curricula in the humanities, the arts, the sciences, and the social sciences.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Colonialism, Anthropology, Politics (p. 5), Mary A. Porter *Anthropology*  
Ethnographic Research and Writing (p. 6), Robert R. Desjarlais *Anthropology*  
Language, Politics, and Identity (p. 4), Deanna Barenboim *Anthropology*  
Spaces of Exclusion, Places of Belonging (p. 5), Deanna Barenboim *Anthropology*  
African Diasporic Dance (p. 26), Efeya Ifadayo M Sampson *Dance*  
Political Economy of Women (p. 28), Kim Christensen *Economics*

- Social Metrics I: Introduction to Structural Analysis in the Social Sciences** (p. 29), Jamee K. Moudud *Economics*
- Travel and Gender in Cinema** (p. 35), Intan Paramaditha *Film History*
- Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975** (p. 46), Lyde Cullen Sizer *History*
- The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*
- Issues in Comparative Literary Studies** (p. 72), Bella Brodzki *Literature*
- Literatures of Exile** (p. 64), Bella Brodzki *Literature*
- Art and Pop, Culture and Nature: Ethnomusicology and Global Musical Ecologies** (p. 79), Niko Higgins *Music*
- A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*
- First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 99), Gina Philogene *Psychology*
- Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality** (p. 108), Luisa Laura Heredia *Public Policy*
- First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 108), Luisa Laura Heredia *Public Policy*
- Cities and Urbanization** (p. 115), Fanon Howell *Sociology*
- Gender and Nationalism[s]** (p. 117), Shahnaz Rouse *Sociology*

## FILM HISTORY

Sarah Lawrence students approach film, first and foremost, as an art. The College's film history courses take social, cultural, and historical contexts into account; but films themselves are the focus of study and discussion. Students seek artistic value equally in Hollywood films, art films, avant-garde films, and documentaries, with emphasis on understanding the intentions of filmmakers and appreciating their creativity. As a valuable part of a larger humanistic education in the arts, the study of film often includes exploration of connections to the other arts, such as painting and literature. Close association with the filmmaking and visual arts departments enables students working in these areas to apply their knowledge of film to creative projects. And within the discipline, the study of film

gives students insight into stylistic techniques and how they shape meaning. Advanced courses in specific national genres, forms, movements, and filmmakers—both Western and non-Western—provide a superb background in the history of film and a basis for sound critical judgment. Students benefit from New York City's enormously rich film environment, in which film series, lectures, and festivals run on a nearly continuous basis.

## History and Aesthetics of Film

*Michael Cramer*

*Lecture, Open—Year*

This class will provide both a detailed survey of the history of moving-image arts and an introduction to key aesthetic and theoretical concepts in the study of film. We will study the major elements of film form—editing, photography, shot composition, sound, mise-en-scene—as phenomena emerging from specific historical contexts and chart their development over time and as they travel around the world. While the emphasis of the earlier part of the course will be on film art's European and American origins, we will approach film art as a truly global phenomenon with considerable attention devoted to East and South Asian, African, Latin American, and Middle Eastern cinemas. While the basic structure of the course will be chronological, we will develop as we proceed the vocabulary and viewing skills necessary to identify and analyze the key components of film texts; for example, our examination of editing will be situated within our discussion of 1920s Soviet cinema, while possible uses and aesthetic implications of sound will be examined alongside a number of diverse early experiments with sound. Other key moments to be studied include the development of the "classical" Hollywood cinema (and challenges to it), the emergence of new national art cinemas in the post-World War II era, the radical cinema traditions of the 1960s and '70s, and developments in film aesthetics since the introduction of digital filmmaking techniques in the 1990s. Key theoretical approaches in film studies will also be situated in their historical context, including early debates around film's status as art from the 1910s and '20s, inquiries into the relationship between photography and reality from the post-World War II period, and Marxist and feminist analyses of the ideological implications of film form and its relationship to the spectator from the 1960s and '70s.

## New Hollywood Cinema

*Michael Cramer*

*Open—Fall*

This course will examine the so-called "New Hollywood": the films and filmmakers who reinvigorated the Hollywood studio system in the late 1960s, only to be displaced by the blockbuster and "high-concept" films that followed. Films of the period will be examined within the context of industrial and cultural history, with special attention paid to the changing dynamics within the American film industry and to the cultural shifts that these films both responded to and expressed. These issues will be approached through a study of the form and style of the films of the era, with attention to how they revise or respond to more classical Hollywood approaches, how they appropriate and repurpose techniques derived from European "art cinema," and how they develop their own genres or "cycles." Other topics to be covered include: youth and counterculture; changing representations of gender, class, and race; the Watergate affair and the rise of conspiracy narratives; the decline of long-standing forms of self-censorship; and dramatic liberalization of attitudes towards depictions of sex and violence. The major "auteur" figures of the era will also be studied, with an eye to both their individual stylistic approaches and the diverse ways that they attempt to redefine the status of the director and negotiate with the commercial imperatives of an embattled and rapidly-changing Hollywood. Directors to be covered include Martin Scorsese, Terrence Malick, Dennis Hopper, Francis Ford Coppola, Sam Peckinpah, and Robert Altman.

## Independent Cinema and Film Activism in Asia

*Intan Paramaditha*

*Open—Fall*

The course will examine independent cinema and film activism in Asia, particularly in East and Southeast Asia, which have transformed film cultures in the region since the late 1990s. We will situate independent film production in relation to a wide range of cultural initiatives, including film festivals, community formations, archives and restoration, engagement with film policies, and informal film education through public discussions and workshops. Financially dependent on private donors, crowdfunding, and global funds for culture, independent film practices make the most of alternative venues, small budget, low-wage (or free) labor, and, overall, the DIY (do-it-yourself) ethos in production, exhibition, and circulation. We will explore the following questions: What are the roles

of independent cinema and film activism in shaping and redefining the public(s) in Asia? How do national and transnational forces, including state policies and the capital flows from the Global North, structure the experiences of the filmmakers as artists and activists, as well as their ideas of being "independent"? Is the term "independent" sufficient to conceptualize diverse practices of art and activism in Asia? What keywords and concepts are useful to complicate the term and help us reconsider pre-existing notions such as "Asian cinema," or "(Trans)national cinema"?

## Travel and Gender in Cinema

*Intan Paramaditha*

*Open—Fall*

The course situates the roles of cinema in shaping the global discourses of travel and gender. The relation between travel and gender is characterized not only in terms of how practices and ideas of travel construct men and women but also how notions such as journey, exploration, frontier, mobility, migration, and dislocation are defined by gender metaphors. Through cinematic representations, we will examine both voluntary and forced movements of individuals as being shaped by the historical processes of imperialism, decolonization, and globalization. The course will use travel as a broad concept to discuss how gender ideology frames the practices of diverse traveling identities, from the privileged to the displaced and the dispossessed, from tourists, ethnographers, and the flâneurs to migrant workers and refugees. We will analyze international cinema from the 20th and 21st century, including American "road movies" such as *The Wizard of Oz*, *Easy Rider*, and *Thelma and Louise*, as well as European, Asian, Latin American, and Middle Eastern cinema. In relation to films, we will also explore various visual modes of representation, including photography, paintings, performance, music video, and images circulated in tourist guidebooks and mass media.

## Contemporary European Cinema

*Michael Cramer*

*Intermediate—Spring*

This course provides an overview of major directors and trends in European filmmaking over the past 20 years. While the course strives for geographical diversity and also to highlight the most significant filmmakers working today, it is organized thematically rather than as a survey of directors or national cinemas. The major themes to be considered—borders and circulation, national and European identities, European (including colonial)

history and its representation, and trends in film aesthetics (“slow cinema,” new forms of cinematic realism)—guide the course’s structure but, in many cases, films will treat several (or all) of these themes. Particular attention will also be devoted to the effects of the formal establishment of the European Union in 1993 on both the production/financing of films and their content and form (two areas that, as we will see, are inextricably linked). Other topics to be discussed include the role of European film festivals, European cinema’s attempts to define itself in relation to Hollywood cinema, and the history or “heritage” of European cinema as a central topic in recent films. Directors to be studied include Claire Denis, Leos Carax, Aki Kaurismäki, Pedro Costa, Bela Tarr, and Fatih Akin. *Permission of the instructor is required.*

## FILMMAKING, SCREENWRITING AND MEDIA ARTS

Sarah Lawrence College’s undergraduate filmmaking, screenwriting and media arts program (FSMA) offers a vibrant, dynamic, creative incubator to ignite the imagination of the next generation of media makers. The program seeks to help students navigate the intersection of art and technology, as they acquire the tools and skills of the discipline and develop their critical and creative voices.

Cognizant that not every student will graduate to be a writer, director, producer, or game developer, the program believes that—with the enduring power and influence of cinema, television, the Web, and social media—students in all fields of study benefit from media literacy and theory and an enduring understanding of the ways and means of media development and production. The program explores a broad scope of media making, including narrative fiction, documentary/nonfiction, experimental film, animation, cinematography, storyboarding, directing actors, as well as producing, screenwriting, writing for television, writing and producing for the Web, writing for games, and game development.

Interdisciplinary work across the liberal arts is encouraged, and formal and informal collaboration among the music, dance, theatre and other disciplines continue to emerge and flourish. In a creative alliance with the theatre program, FSMA has begun the third year of its interdisciplinary, team-taught project in developing and producing Web series.

Our faculty and staff are all accomplished, working filmmakers, screenwriters, and media artists. We have an exchange program in animation with CalArts and study-abroad opportunities in film in Paris, Cuba, and at the world famous FAMU film school in Prague. Our ever-expanding network of alums working in the field help provide internship opportunities, as well.

Recent graduates routinely have their work represented at some of the world’s most prestigious film and media festivals, and graduates who chose to pursue advanced degrees are finding traction at the top film schools in the United States and abroad.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

### Independent Cinema and Film Activism in

Asia (p. 35), Intan Paramaditha *Film History*

### Acting for Screenwriters and Directors: Less is

More—Learning to Talk the Talk (p. 139), Doug MacHugh *Theatre*

### Performance for Film (p. 139), Doug MacHugh

*Theatre*

### Cinematography: Color, Composition, and

Style (p. 141), Misael Sanchez *Visual Arts*

### Digital Animation: Short Narratives (p. 141), Robin

Starbuck *Visual Arts*

### Do-It-Yourself Filmmaking: No-Budget Strategies for

Getting It Done (p. 140), Rona Naomi Mark *Visual Arts*

### Drawing for Animation: Motion and Character

Design (p. 138), Scott Duce *Visual Arts*

### Experimental Film: Stop-Frame Animation (p. 142),

Robin Starbuck *Visual Arts*

### Filmmaking: Frame by Frame—New Visions (p. 138),

Damani Baker *Visual Arts*

### Filmmaking: The Director Prepares (p. 139), Maggie

Greenwald *Visual Arts*

### First-Year Studies: Filmwright: The Voice of the

Contemporary Filmmaker in

Cine-Media (p. 137), Frederick Michael Strype *Visual Arts*

### First-Year Studies: Through The Lens: An

Introduction to Cinematography—Visualizing and Creating Images for the Screen (p. 136),

Misael Sanchez *Visual Arts*

### Producing for Filmmakers, Screenwriters, and

Directors (p. 143), Heather Winters *Visual Arts*

### Screenwriting: Revision (p. 140), Rona Naomi Mark

*Visual Arts*

### Screenwriting: The Art and Craft of Film-

Telling (p. 142), Frederick Michael Strype *Visual Arts*

**Screenwriting: Writing the Long-Form and Mid-Length Film** (p. 140), Rona Naomi Mark *Visual Arts*

**Script to Screen** (p. 140), Rona Naomi Mark *Visual Arts*

**Secondary Currents: Experimental Video Art** (p. 142), Robin Starbuck *Visual Arts*

**Storyboarding for Film and Animation** (p. 138), Scott Duce *Visual Arts*

**Sustainable Content: Like This, Share This, Follow Me!** (p. 137), Damani Baker *Visual Arts*

**The Business of Film and Television** (p. 144), Heather Winters *Visual Arts*

**The Poetics of Documentary: La Vérité en Noir et Blanc et en Couleur** (p. 141), Rico Speight *Visual Arts*

**Working With Light and Shadows** (p. 141), Misael Sanchez *Visual Arts*

**Writing the Film: Scripts for Screen-Based Media** (p. 143), Frederick Michael Strype *Visual Arts*

**Writing the Independent Feature** (p. 138), Maggie Greenwald *Visual Arts*

**How Does This American Life Do What They Do? A Narrative Writing for Radio Course** (p. 159), Ann Heppermann *Writing*

**The Revolution Will Not Be Televised: Writing and Producing Audio Fiction** (p. 154), Ann Heppermann *Writing*

**Using the Arts to Create Environmental Engagement** (p. 158), Colin Beavan *Writing*

**What Did You Say? A Radio Writing and Production Workshop** (p. 158), Sally Herships *Writing*

## FRENCH

The French program welcomes students of all levels, from beginners to students with several years of French. Our courses in Bronxville are closely associated with Sarah Lawrence's excellent French program in Paris, and our priority is to give our students the opportunity to study in Paris during their junior or senior year. This may include students who start at the beginning level in their first year at Sarah Lawrence, provided that they fully dedicate themselves to learning the language.

Our program in Paris is of the highest level, with all courses taught in French and with the possibility for students to take courses (with conference work) at French universities and other Parisian institutions of higher education. Our courses in Bronxville are, therefore, fairly intensive in order to bring every student to the level required to attend our program in Paris.

Even for students who don't intend to go abroad with Sarah Lawrence, the French program provides the opportunity to learn the language in close relation to French culture and literature, starting at the beginning level. At all levels except for beginning, students conduct individual conference projects in French on an array of topics—from medieval literature to Gainsbourg and the culture of the 1960s, from Flaubert's *Madame Bovary* to avant-garde French female playwrights. On campus, the French program tries to foster a Francophile atmosphere with our newsletter *La Feuille*, our French Table, our French ciné-club, and other francophone events—all run by students, along with two French assistants who come to the College every year from Paris.

In order to allow students to study French while pursuing other interests, students are also encouraged, after their first year, to take advantage of our Language Third and Language/Conference Third options that allow them to combine the study of French with either another language or a lecture on the topic of their choice.

During their senior year, students may also think about applying to the English assistantship program in France, which is run by the French Embassy in Washington DC. Every year, Sarah Lawrence graduates are admitted to this selective program and spend a year in France, working in schools for the French Department of Education.

Bienvenue!

## Beginning French: Language and Culture

*Eric Leveau, Michelle Lee*

*Open—Year*

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), this class will allow students to develop an active command of the fundamentals of spoken and written French. In both class and group conferences, emphasis will be placed on activities relating to students' daily lives and to French and francophone culture. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include French songs, cinema, newspaper articles, poems, and short stories. Group conferences replace individual conference meetings for this level, and a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course may be eligible to study in Paris with

Sarah Lawrence College during their junior year. *Course conducted in French. There will be two sections offered: the first by Mr. Leaveau; the second by Ms. Lee.*

## Advanced Beginning French: From Language to Literature

Jason Earle

Open—Year

This course is designed for students who have studied some French in the past but wish to review the fundamentals of French language and grammar before venturing into the study of complex literary texts in French. The course has two objectives. First, students will pursue an intense, fast-paced, and thorough revision of the fundamentals of French grammar, composition, and conversation. Students will be encouraged to write multiple short essays and participate in oral class activities and will be exposed to various kinds of documents in French (songs, movies, paintings, etc.). Second, we will work on techniques of literary study and discussion in French. Our focus will be on short texts from the French and francophone worlds. We will read a selection of fables, tales, short stories, prose poems, journalistic essays, and one-act plays written in French. By the end of the year, students will be able to discuss these texts using basic tools and concepts in French. Conferences will be individual, allowing students to pursue their interests in any area of French and francophone literatures and cultures. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester.*

## Intermediate French I: French and Francophone Cinema (Section 1)

Megan Ulmert

Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen the student's mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. To this end, we will incorporate the study of French and francophone film into language

learning. This course combines the history of French cinema (from its origins to the contemporary period) with a precise study of film form and film theory. We will pay special attention to the connections between social and historical conditions that gave rise to many trends in French cinema history. Students will watch, discuss, and analyze many landmark films through the lens of varied aspects of French and francophone civilization (history, politics, literature, class, ethnicity, gender, etc.). We will also read short literary works alongside these films in order to focus on skills of textual analysis and comprehension. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning/Advanced Beginning French.*

## Intermediate French I: Rebels, Eccentrics, and Decadents: How Outliers Shape Literature (Section II)

Brian Kilgo-Kelly

Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. To this end, we will incorporate the study of literary texts into the language learning. Baudelaire, Rimbaud, and Apollinaire are among the most well-known French poets. They have become such a part of the canon that children in France memorize their poems in school. But when their work was first published, it was considered to be scandalous and even obscene in terms of both content and form. How then do they come to embody French literature to such an extent in the wider culture? What role do invention, singularity, and the idea of genius play in literary history? How can studying those on the margins inform our understanding of the mainstream? In this course, we will look at some major literary movements in France (e.g., Romanticism, Symbolism, Naturalism, Decadence, Surrealism) and consider the ways in which writers who rebel against accepted convention actually shape and influence the very definition of "literature." Through the examination of key works—including poems, manifestos, prose, and visual art—we will explore certain critical moments in French literature and investigate questions about

how the marginal becomes central. Authors studied will include Vivant Denon, Nerval, Gautier, Sand, Flaubert, Baudelaire, Verlaine, Rimbaud, Huysmans, Tzara, Apollinaire, Colette, Breton, Aragon, and Debord. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning French.*

## **Intermediate French II: Journey There and Back Again: Travel, Displacement, and Migration in the Francophone World (19th to 20th Century)**

*Stella Vincenot-Dash*

*Intermediate—Year*

This francophone literature course, conducted entirely in French, is designed for students who already grasp major aspects of French grammar and language but wish to develop their oral and writing skills. Rigorous preparation and regular class participation will be major elements of the course. Students are expected to be able to easily read complex texts and analyze them in literary and historical terms. The central focus of the course will be devoted to the study and discussion of travel, mobility, and immigration between French colonies in Africa, the Caribbean, North Africa, South Asia, and metropolitan France. These topics will be studied in writing across a range of literary genres and visual arts. The first part of the course will focus on French travelers' and colonial settlers' constructions of "elsewhere" and "otherness" in connection to gender and race. The course will then explore forced and voluntary displacement of colonial people to highlight different aspects of cultural encounters, problems of integration, and identity crises. Finally, the course will raise the question of exile and the return to the homeland. Readings will include texts by Honoré de Balzac, Maryse Condé, Marguerite Duras, Victor Hugo, Guy de Maupassant, Dany LaFèrière, Saint-John Perse, and Gisèle Pineau; films by Yamina Benguigui, Rachid Bouchareb, Djibril Diop Manbété. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during

their junior year. *Course conducted in French.*

*Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Intermediate French I (possibly Advanced Beginning for outstanding students).*

## **Intermediate French III/Advanced French: Fictions of the Self: Writing in the First Person From Montaigne to Modiano**

*Liza Gabaston*

*Intermediate—Year*

As contemporary French fiction is often seen as overly centered on the "moi," a thinly veiled account of the author's personal obsessions—and as Patrick Modiano (winner of the 2014 Nobel Prize for literature) was recently acknowledged for his unique blend of first-person memoir, fictionalized family narrative, and ruminative historical enquiry—this course will offer an opportunity to go back to the origins of what appears to be a uniquely French way of approaching fiction. While narratives in the English-speaking world are generally divided between fiction and nonfiction, this distinction is not as relevant in the French tradition, allowing for more blurry lines between truth and invention. Questioning this division will be the main purpose of this course, which will explore various forms of first-person writing across a spectrum ranging from traditional autobiography to first-person novels casting the author's life in a fictional mold—what the French call "auto-fiction." Starting with Montaigne, Rousseau, and Stendhal, we will move to more challenging first-person narratives, including works by Proust and Céline, and new forms of "auto-fiction" in postwar France with authors such as Nathalie Sarraute, Jean Genet, and Samuel Beckett. Beyond our main discussion on the frontiers between fiction and nonfiction and the fictionalization of the self that can be observed in autobiography, we will address the frontiers between autobiography and other forms of first-person writing such as memoirs, letters, and the journal. Students will read excerpts, as well as complete works (for shorter works only). The course will include a review of the finer points of French grammar based on the texts that will be read in class. Students will improve their writing skills through regular assignments. They will also develop tools for literary analysis and will be introduced to the French essay format. *Course conducted entirely in French.*

## 40 Games, Interactivity, and Playable Media

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: What We Do With Words: Literature and Theory (19th-21st Centuries)** (p. 62), Eric Leveau

**Styles of Paranoia: Conspiracies in Literature from Rousseau to DeLillo** (p. 65), Jason Earle

## GAMES, INTERACTIVITY, AND PLAYABLE MEDIA

Games, interactivity, and playable media span offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental media design, data visualization, real-time interactivity, digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Data Structures and Algorithms** (p. 22), James Marshall *Computer Science*

**Digital Zeitgeist** (p. 21), Michael Siff *Computer Science*

**Introduction to Computer Programming** (p. 20), Michael Siff *Computer Science*

**Introduction to Web Programming** (p. 21), Michael Siff *Computer Science*

**Game Theory: The Study of Strategy and Conflict** (p. 75), Daniel King *Mathematics*

**Multivariable Modeling I: Vectors, Functions, and Matrices** (p. 76), Daniel King *Mathematics*  
**Topology** (p. 77), Philip Ordning *Mathematics*  
**Motors, Lights, and Logic** (p. 92), Jason Krugman *Visual Arts*

**Digital Animation: Short Narratives** (p. 141), Robin Starbuck *Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Drawing for Animation: Motion and Character Design** (p. 138), Scott Duce *Visual Arts, Filmmaking, Screenwriting and Media Arts*

**First-Year Studies: The Interactive City: Media Design for Public Spaces** (p. 144), Angela Ferraiolo *Visual Arts*

**Game Studio: Radical Game Design** (p. 145), Angela Ferraiolo *Visual Arts*

**Interactive Objects: Extensions of the Body** (p. 151), Mengyu Chen *Visual Arts*

**Interactive Objects: War Machine** (p. 150), Mengyu Chen *Visual Arts*

**New Media Lab: Playable Buildings** (p. 145), Angela Ferraiolo *Visual Arts*

**Post-Analog: Painting in a Digital Age** (p. 146), Kanishka Raja *Visual Arts*

**Storyboarding for Film and Animation** (p. 138), Scott Duce *Visual Arts, Filmmaking, Screenwriting and Media Arts*

## GENDER AND SEXUALITY STUDIES

The gender and sexuality studies curriculum comprises courses in various disciplines and focuses on new scholarship on women, sex, and gender. Subjects include women's history; feminist theory; the psychology and politics of sexuality; gender constructs in literature, visual arts, and popular culture; and the ways in which gender, race, class, and sexual identities intersect for both women and men. This curriculum is designed to help all students think critically and globally about sex-gender systems and to encourage women, in particular, to think in new ways about themselves and their work. Undergraduates may explore women's studies in lectures, seminars, and conference courses. Advanced students may also apply for early admission to the College's graduate program in women's history and, if admitted, may begin work toward the master of arts degree during their senior year. The MA program provides rigorous training in historical research and interpretation. It is designed for students pursuing careers in academe, advocacy, policymaking, and related fields.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics** (p. 5), Mary A. Porter *Anthropology*

**Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. Porter *Anthropology*



- Political Economy of Women** (p. 28), Kim Christensen  
*Economics*
- Travel and Gender in Cinema** (p. 35), Intan  
Paramaditha *Film History*
- Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975** (p. 46), Lyde Cullen Sizer *History*
- Women and Gender in the Middle East** (p. 52),  
Matthew Ellis *History*
- Women and the Politics of Memory** (p. 51), Eileen Ka-  
May Cheng *History*
- Transnational Sexualities** (p. 59), John (Song Pae)  
Cho *Lesbian, Gay, Bisexual, and Transgender Studies*
- Emerging Adulthood** (p. 102), Linwood J. Lewis  
*Psychology*
- The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*
- Gender and Nationalism[s]** (p. 117), Shahnaz Rouse  
*Sociology*

## GEOGRAPHY

Geography is a fundamentally interdisciplinary field, often seen as straddling the natural and social sciences and increasingly drawing upon the arts and other forms of expression and representation. For these reasons, Sarah Lawrence College provides an exciting context, as the community is predisposed to welcome geography's breadth and interdisciplinary qualities. Geography courses are infused with the central questions of the discipline. What is the relationship between human beings and "nature"? How does globalization change spatial patterns of historical, political, economic, social, and cultural human activities? And how do these patterns provide avenues for understanding our contemporary world and pathways for the future?

Two seminars are taught on a regular basis: Introduction to Development Studies: The Political Ecology of Development and The Geography of Contemporary China and Its Place in a Globalizing World Economy. In addition, a lecture course, Food, Agriculture, Environment, and Development, provides students an opportunity to investigate these issues and their connections both in lecture and in group conference activities that include debates and special presentations.

As a discipline built on field study, students in geography classes participate in field trips—most recently, for example, to farming communities in Pennsylvania but also to Manhattan's Chinatown, where students engage aspects of Chinese culture in walks through the community that expose the

heterogeneity of China through food, art, religion, and language while simultaneously clarifying the challenges facing recent immigrants and legacies of institutions imbued with racism that are carved into the built environment. That is one of the overarching goals of contemporary geography: to investigate the ways that landscape and place both reflect and reproduce the evolving relationship of humans to each other and to their environments.

## Geographies of Inequality: Social Movements and Urban Policy

**Cindy Gorn**

*Open—Fall*

This course will explore the ways in which cities are built, used, and changed by both policy makers and popular movements. Using the New York Metropolitan Area as the primary case study, we will look at the city as a dynamic, disputed space—a place where social, political, environmental, and ideological differences are expressed in both the formal political sphere and in the politics of everyday life. This course will take us into the halls of city government, the offices of city planners, the homes and workplaces of New York residents, and the streets used by all. Throughout the course and through various lenses, we will constantly ask ourselves: How are inequalities produced and contested in an urban environment? To answer that question, we will study the city's historical, contemporary, and future development, looking at both the hard infrastructure (such as transportation and waste management systems) that make the city work, as well as the soft infrastructure (such as planning and development policies) that shape its growth. Through various case studies—from the challenges facing Chinatown to the politics of affordable housing—we will look at the planned roots of urban inequalities, the constituencies that benefited from these policies, and the popular movements that have challenged them. We will take field trips to the city to experience the geography of inequality firsthand, taking in the landscapes as we learn about the history. In conference work, students will be encouraged to pursue one of two tracks: (1) focus on one particular expression of inequality and develop a historical analysis of how it was created, maintained, and contested; or (2) focus on one particular neighborhood and demonstrate how planning and popular movements have shaped the urban environment. As a component of conference work, students will have the opportunity to connect with local community organizations that are dealing with the subjects being studied. In addition to learning from their examples, students will be

encouraged to share with these organizations the results of their research. Students are greatly encouraged to utilize the college's new Geographic Information Systems (GIS) lab and capacities to develop maps that demonstrate their theses over time and space. Students will also be encouraged to attend the Geography Film and Lecture series in which course-related topics will be addressed.

## Mapping the World? Critical Cartography and GIS for Social and Environmental Justice

*Cindy Gorn*

*Open—Spring*

A region, country, state, city, or even neighborhood cannot easily be described by "factors" (race, age, income, etc.), despite the efforts of sociologists, policy makers, and geographers to do so. Instead, the world exists as complex sets of social relations of power: relationships between people, places, the movement of capital, and the struggles against exploitation. Maps do not naturally lend themselves to explorations of these social relations; however, maps do provide insight into the conditions in which we live, work, and reproduce ourselves and one another. Maps also tell very convincing stories by appearing objective. They even produce new realities: borders, fears, and even nations. Maps can provide tools to support movements for liberation and can also reinforce dynamics of oppression and exploitation. Maps can influence perspective, policy, and grassroots activity in a variety of ways, both through the conscious efforts of the mapmaker(s) and through the implicit power relationships shown on (or left out of) maps. Maps can reveal the inherent contradictions in capitalist society. Perhaps most importantly, maps provide inroads for asking questions about the world around us, up to and including: What is space? In this course, we will explore the power of, as well as the problems with, mapping for social and environmental justice. Through a variety of case studies, we will learn how to use ArcGIS, specifically, and how to apply this use to a number of topics. Maps are also pieces of art. They are representations of the world around us; as such, we will also examine social and political aesthetics. Students will be encouraged in their conference work to think about a *spatial* phenomenon related to social and environmental justice and to think beyond the technology of Geographic Information Science (GIS) to the role and responsibility of maps and spatial science. Students will be encouraged to explore the *production* of the world itself through the lens of a particular social struggle. Students taking the geography seminar

offered in the fall semester are especially encouraged to continue their conference work in this course through the medium of GIS and creation of visual representations and analyses.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Brazil: An Excursion Through Its Cities, Regions, and History (p. 50), Margarita Fajardo *History*  
From Medina to Metropolis: The City in Middle Eastern History (p. 53), Matthew Ellis *History*

## GERMAN

As the official language of the Federal Republic of Germany, Austria, Liechtenstein, and portions of several other European countries—and with linguistic enclaves in the Americas and Africa—German is today the native tongue of close to 120 million people. For advanced-degree programs in fields such as art history, music history, philosophy, and European history, German is still a required language. And whether the motivation for study is business, culture, travel, friendship, or heritage, a knowledge of German can add inestimable depth to a student's landscape of thought and feeling.

Students should ideally plan to study German for at least two years. First- and second-year German aim to teach students how to communicate in German and acquire grammatical competency through exercises that both demand accuracy and encourage free expression. While conference work in Beginning German consists of intensive grammar work with the German assistant (both group and individual conferences), intermediate-level students work on their cultural competency by reading German literature (fairy tales, novellas, poems) and working on class, group, or individual research projects (e.g., writing a short story or screenplay in German, exploring German cities online, reading newspaper articles on current events). Advanced German is a cultural studies seminar. Students solidify their cultural competency by studying German history and culture from the late 18th century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

Many students of German spend a semester or year studying in Germany. Students have the opportunity to take a 5-week summer seminar in Berlin (6 credits), where they will take a German Cultural Studies seminar with an emphasis on the history and culture of Berlin and a class in art/architecture, dance, or the German language (taught at Neue Schule in Berlin).

## Beginning German

**Roland Dollinger**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet three times (90 minutes) per week: twice with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte*, along with a workbook and a graded German reader that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also learn basic facts about Germany today.

## Intermediate German

**Roland Dollinger**

*Intermediate—Year*

This course stresses speaking, reading, and writing German and a thorough review of German grammar. Its aim is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of fairy tales, short stories, poems, and three novellas by the Austrian writer Stefan Zweig. Students will give several oral presentations (on a fairy tale, on a German city, on a German artist or intellectual). In the spring semester, we will use *Im Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

## Advanced German: Postwar German Literature and Film

**Roland Dollinger**

*Advanced—Fall*

In this seminar, we will focus on postwar German literature from 1945 to the present. As we read poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Celan, Dürrenmatt, Max Frisch, Peter Weiss, Bernhard Schlink, and others, we will give special attention to the problems of: (1) social and cultural problems in Germany right after World War II, (2) how German writers have dealt with National Socialism and the Holocaust, (3) German reunification, and (4) German-Turkish issues. We will also watch films such as *Mörder unter uns*, one of the earliest movies in Germany after World War II; *Deutschland, bleiche Mutter*, a film about life in Germany during and after World War II; *Das Leben der Anderen*, a film about the secret police in East Germany; *Gegen die Wand*, a movie that explores the lives of German-Turkish citizens in Germany and in Turkey; and *Walk on Water*, an Israeli-German production about the legacy of the Holocaust for young Israelis and Germans. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with students in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger.

*This seminar is conducted entirely in German.*

*Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

## Advanced German: Modern German Literature and Film

**Roland Dollinger**

*Advanced—Spring*

In this course, we will explore modern German literature and culture from the end of the 19th century through the Weimar Republic. We will analyze literary texts from the pre-World War I era by such writers as Hauptmann, Thomas Mann, Döblin, Kafka, and Hermann Hesse. Another major focus of this course will lie on the literary, cinematic, and artistic expressions of the so-called “Golden Twenties” during the Weimar Republic (1918-1933). Irmgard Keun’s Berlin novel, *Das Kunstseidene Mädchen*, Brecht’s *Three Penny Opera*, and films such as *The Cabinet of Dr. Caligari*, *Nosferatu*, and *Der blaue Engel* will help us understand this fascinating period that ended with Hitler’s rise to power. By

#### 44 Greek (Ancient)

means of a Nazi propaganda film, *Jud Süß*, we will explore the paranoid anti-Semitism of the National Socialists. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger.

*Seminar conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

## GREEK (ANCIENT)

The Sarah Lawrence College classics program emphasizes the study of the languages and literature of ancient Greece and Rome. Greek and Latin constitute an essential component of any humanistic education, enabling students to examine the foundations of Western culture and explore timeless questions concerning the nature of the world, the place of human beings in it, and the components of a life well lived. In studying the literature, history, philosophy, and society of the ancient Greeks and Romans, students come to appreciate them for themselves, examine the continuity between the ancient and modern worlds, and, perhaps, discover “a place to stand”—an objective vantage point for assessing modern culture.

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students' critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects have included close readings of Homer's *Iliad*, Aristophanes' *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* in connection with the tragedies of Aeschylus, Sophocles, and Euripides, the social implications of Roman domestic architecture, and a comparison of Euripides' *Hippolytus* with Racine's *Phèdre*.

Greek and Latin will be especially beneficial for students interested in related disciplines, including religion, philosophy, art history, archaeology, history, political science, English, comparative literature, and medieval studies, as well as education, law, medicine, and business. Greek and Latin can also prove valuable to all those who wish to enrich their imagination in the creative pursuits of writing, dance, music, visual arts, and acting.

## Beginning Greek

*Emily Katz Anhalt*

*Open—Year*

This course provides an intensive introduction to ancient Greek grammar, syntax, and vocabulary, with the aim of reading the language as soon as possible. By mid-semester in the fall, students will be reading authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss several dialogues of Plato in English. During the spring semester, while continuing to refine their grammar and reading skills, students will read extended selections of Plato's *Apology* in the original Greek.

## Intermediate Greek

*Samuel B. Seigle*

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

## Advanced Greek

*Samuel B. Seigle*

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Literature in Translation: Vergil, Ovid, and the Challenge to Autocracy** (p. 69), Emily Katz Anhalt *Classics, Latin*

**The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations** (p. 65), Samuel B. Seigle *Classics, Latin*

## HEALTH, SCIENCE, AND SOCIETY

Health, science, and society is a cluster of undergraduate and graduate courses, programs, and events that address the meaning of health and illness, advocacy for health and health care, and structures of medical and scientific knowledge. Courses and events are multidisciplinary, bringing together perspectives from the humanities, creative arts, social sciences, and natural sciences. Undergraduate students who are interested in health, science, and society are encouraged to take courses across the curriculum and to design interdisciplinary conference projects.

Over the past 25 years, as health and disease have been examined from social, economic, political, and historical perspectives, there has been an increased awareness of the ways in which definitions of disease are framed in relation to the values, social structures, and bases of knowledge of particular communities. Globalization has required us to understand health and disease as crucial international issues, and environmental health is increasingly seen to be a matter of policy that has significantly differential effects on different populations. Public talks and events are regularly scheduled to bring together undergraduate and graduate faculty and students to consider these questions of health, medicine, and scientific knowledge from a broad variety of perspectives.

This focus of study may be of interest to students interested in the health professions, including premed, nursing, or allied professions such as physical therapy, allowing them to combine courses in the natural sciences with explorations of the social sciences, arts, and humanities. Similarly, students in the arts and humanities who are interested in health and illness may find that incorporating science and social science into their educational program enables them to achieve a greater depth of understanding and expression in their work.

The health, science, and society program offers undergraduate students the unique opportunity to take advantage of Sarah Lawrence College's nationally recognized graduate master's programs in Human Genetics and Health Advocacy, both of which are the first such graduate programs offered in the country. Events and programs are also coordinated with the graduate programs in Art of Teaching and Child Development and in collaboration with the Child Development Institute.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**General Biology Series: Genes, Cells, and Evolution** (p. 14), Faculty TBA

**Indian Medical Cultures: Yoga and Ayurveda** (p. 13), Sandra Robinson *Asian Studies*

**Disease Ecology** (p. 16), Michelle Hersh *Biology*

**Global Change Biology** (p. 15), Michelle Hersh *Biology*

**Human Genetics** (p. 14), Drew E. Cressman *Biology*

**The Biology of Living and Dying** (p. 16), Leah Olson *Biology*

**Virology** (p. 16), Drew E. Cressman *Biology*

**Yoga** (p. 25), Patti Bradshaw *Dance*

**An Introduction to Statistical Methods and Analysis** (p. 75), Daniel King *Mathematics*

**Talking Cures: The Restoration of Freedom** (p. 99), Marvin Frankel *Psychology*

**The Human Legacy** (p. 103), Gina Philogene *Psychology*

**The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*

**The Synapse to Self: The Neuroscience of Self-Identity** (p. 101), Adam Brown *Psychology*

**The Psychology and Neuroscience of Addictions** (p. 99), David Sivesind *Psychology*

**Disabilities and Society** (p. 116), Sarah Wilcox *Sociology*

**Health Policy/Health Activism** (p. 117), Sarah Wilcox *Sociology*

**The Role of Technology in Trauma Care** (p. 151), Brian MacMillan *Visual Arts*

## HISTORY

The history curriculum covers the globe. Most courses focus on particular regions or nations, but offerings also include courses that transcend geographical boundaries to examine subjects such as African diasporas, Islamic radicalism, or European influences on US intellectual history. Some courses are surveys—of colonial Latin America, for example, or Europe since World War II. Others zero in on more specific topics, such as medieval Christianity, the Cuban revolution, urban poverty and public policy in the United States, or feminist movements and theories. While history seminars center on reading and discussion, many also train students in aspects of the historian's craft, including archival research, historiographic analysis, and oral history.

## First-Year Studies: Leisure and Danger in History and Literature

*Persis Charles*

FYS

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present—concentrating on Europe and America and reflecting on subjects such as travel and the pursuit of the exotic, theatricality, consumerism, luxury, and display. In the 19th century, leisure became democratized, and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodations and resistance that met their efforts. Class, ethnicity, gender, and geography all acted to structure people's access to leisure. We will look at struggles over race, gender, and popular culture; the way certain groups became designated as providers of entertainment; or how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some 18th-century readings about the theatre and the market, the salon and the court. Readings will include work of Montesquieu, Flaubert, Wilde, Wharton, George Eliot, and Fitzgerald. In addition, we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects such as childhood and education, the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially, this course—through the study of complex oppositions such as need and desire, purpose and aimlessness, the necessary and gratuitous—can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

## First-Year Studies: Becoming Modern: Europe in the 19th Century

*Philip Swoboda*

FYS

What are the distinctive features of our “modern” civilization? A partial list would include representative democracy, political parties, nationalism, religious pluralism, mass production, rapid technological change, consumerism, free markets, a global economy, and unceasing artistic experimentation. All of these characteristically modern things were established in the 19th century, and most of them were pioneered by Europeans. Yet in Europe, with its ancient institutions and deeply-rooted traditions, this new form of civilization encountered greater resistance than it did in that other center of innovation, the United States. The resulting tensions between old and new in Europe set the stage for the devastating world wars and revolutions of the 20th century. In this course, we will examine various aspects of the epochal transformation in ways of making, thinking, and living that occurred in Europe during what historians call the “long 19th century” (1789–1914). We will also consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. The course reading will focus primarily on the most innovative regions of 19th-century Europe—Britain, France, Germany, Scandinavia, and Italy—but we will also give some attention to the Habsburg Empire and Russia, which gave birth to some of the most influential ideas of the 20th century during the three decades that preceded World War I. We will ponder and discuss a broad array of historical evidence, from government documents, revolutionary proclamations, and political tracts to philosophical essays, fiction, plays, poetry, and works of visual art.

## Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775–1975

*Lyde Cullen Sizer*

*Lecture, Open—Year*

Through activism and organizing of all kinds, through fiction, memoir, poetry, and cultural criticism, through dance, visual art, and sport, and through the quotidian choices of daily life, American women have expressed their ideas, their desires, their values, and their politics. This course will approach US history through the words and actions of all kinds of American women from the late 18th

century through the late 20th century. Using a variety of primary sources mixed with histories narrow and broad, we will analyze the ways in which women worked to survive and to intervene in the cultural and political world. Themes will include race, class, ethnicity, immigration and migration, sexuality, and, of course, gender. This is not a classic survey but, rather, readings in the cultural history of the nation framed with political and social history.

## The Urban Crisis and the Black Revolt: The Origins of Civil Rights and Black Power in the Jim Crow North

*Komozi Woodard*

*Lecture, Open—Year*

The roots of the urban crisis may be traced as far back as racial slavery and Jim Crow racism in the cities of the Jim Crow North and the Jim Crow Midwest. In Jim Crow New England in the 1830s, Julie Williams and other black students were attacked by white mobs that closed Quaker Prudence Crandall's academy for African American girls in Canterbury, Connecticut. Next, Williams attended the Noyes Academy in New Canaan, New Hampshire, where white mobs pulled the school off of its foundation and attacked the student boarding rooms. In 1863, New York City exploded in one of the worst race riots in American history; Union troops were pulled from Gettysburg to stop the racial pogroms in Manhattan. Discover the hidden roots of ethnic cleansing and the urban crisis, as well as the untold story of the Long Black Freedom movement from the Jim Crow North to the Jim Crow West, including the landmark cases in New Rochelle and Yonkers to desegregate schooling and housing in Westchester County, New York. In other words, this course explores the experience of race and citizenship from 1777 in Jim Crow New York to 2000 in Jim Crow Yonkers.

## International Law

*Mark R. Shulman*

*Lecture, Open—Fall*

In a landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is "might makes right" the only law that works? Or is it true that "most states comply with most of their obligations most of the time"? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law: its substance, theory, and practice. It addresses a wide range of issues,

including the bases and norms of international law, the law of war (*jus ad bellum* and *jus in bello*), human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. Readings will draw from two key texts: Murphy's treatise, *Principles of International Law*, and *International Law Stories*, edited by Noyes, Janis & Dickinson. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

## Russia and Its Neighbors: From the Mongol Era to Lenin

*Philip Swoboda*

*Lecture, Open—Fall*

This course will introduce students to the main themes of Russian history from the Middle Ages to 1917. We will begin by examining how history transformed the various Slavic tribes of the East European plain into the three distinct peoples whom we now term "Russians," "Ukrainians," and "Belorusians." We will consider the medieval principality of Moscow—in which Russia's enduring traditions of autocratic government, territorial expansionism, and xenophobia originally took shape—and trace the course of Muscovy's protracted struggle with Poland-Lithuania for dominance in Eastern Europe. We will investigate how rulers such as Ivan the Terrible, Peter the Great, and Catherine the Great endeavored to meet "the challenge of the West"—to marshal the resources of their huge but economically backward empire in order to compete militarily with the monarchs of more advanced European countries. We will discuss resistance to the oppressive demands of the tsarist state on the part of peasants, Cossacks, religious dissidents, and national minorities. We will consider how the tsars' response to the Western challenge called into being a new, Europeanized elite that, in the 19th century, grew restive under the tutelage of its government and was increasingly attracted to liberal and socialist ideas. In the final weeks of the semester, we will consider the revolutionary upheavals that convulsed the Russian Empire in the early years of the 20th century and created the conditions for the establishment in Russia of the world's first socialist regime. In group conferences, students will discuss a wide range of primary sources: saints' lives, picaresque tales, classic works of 19th-century poetry and fiction, and the writings of leading revolutionary thinkers.

## Human Rights

**Mark R. Shulman**

*Lecture, Open—Spring*

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other—and persecuted that other. But history has also yielded systems of constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the history of human rights and humanitarian law. Approximately half the course will address the long and remarkably consistent history of the laws of war, focusing on the principles of military necessity, proportionality, and discrimination, as well as on the cultural, political, and technological context in which these laws evolved. The other half will focus on the rights that individuals and groups claim against their own states. Although there are no prerequisites, students would benefit from having taken *The Contemporary Practice of International Law*. Readings will draw from three key texts: Howard, Andreopolous & Shulman's *The Laws of War: Constraints on Warfare in the Western World*; Buergenthal, Shelton & Stewart's *International Human Rights in a Nutshell*; and *Human Rights Advocacy Stories*, edited by Hurwitz, Satterthwaite & Ford. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

## Russia and Its Neighbors: From Lenin to Putin

**Philip Swoboda**

*Lecture, Open—Spring*

The aim of the lecture will be to provide students with the historical background required to make sense of Russia's current predicament and the policies of its present-day leaders. We will first examine seven decades of Communist Party rule, tracing the extraordinary path that Russia took in the 20th century to become a literate, urban, industrial society. We look at such crucial episodes in Soviet history as Stalin's war on the peasantry and his crash industrialization drive of the 1930s, the Great Purge, the Second World War, the Khrushchev-era cultural "Thaw," the development of a consumer economy and embryonic civil society in the 1960s and '70s, and Gorbachev's failed attempt to reform the Communist system. We will also discuss the

methods by which the Communist regime maintained control over the minority peoples of the USSR and the evolution of its relationships with its East European satellites and the non-Communist world during the era of the Cold War. We will devote some attention to the causes and effects of the breakup of the Soviet Union in 1990–91 and to Russian policies toward the newly independent states that came into being as a result of the dissolution of the USSR. In the final weeks of the course, we will consider how the travails endured by the Russian people during the unhappy Yeltsin period set the stage for a resurgence of authoritarianism and national self-assertion under Putin. Group conference readings will include a variety of memoirs and literary texts that capture the experience of ordinary Russians over the course of the last 100 years. *This course is a continuation of Russia and Its Neighbors: From the Mongol Era to Lenin but is open to students who have not taken that course.*

## African American Sports History and Black Cultural Revolution

**Komozi Woodard**

*Lecture, Open—Spring*

This course explores the rise of the black sports ethos not only in the boxing world but also in the Negro Leagues in baseball, football, and basketball. The black sports ethos was a component part of the black exodus from southern peonage and the social and cultural changes triggered by the Great Migration: black spiritual movements, the blues ethos and jazz aesthetic in music and dance, and the National Negro Congress. This history will pay special attention to the black leadership that flowered from the sports world, including that of Paul Robeson and Muhammad Ali.

## The "Founders" and the Origins of American Politics

**Eileen Ka-May Cheng**

*Open—Year*

From the establishment of the nation to the present, the Founding Fathers have served as a touchstone for American identity. But can we speak of an American identity? Or would it be more accurate to speak of American identities? After all, what were the common visions of such diverse figures as Thomas Jefferson, George Washington, John Adams, and Benjamin Franklin? And to what extent have their differences created multiple and perhaps irreconcilable American identities? Indeed, the very term "Founding Fathers" may be an evasion of the



conflicts that have run through our entire history. Is the notion of the Founding Fathers our nation's counterpart to the harmony of a Garden of Eden? But did the authors of Genesis have it wrong? Harmony is not incompatible with conflict; instead, one requires the other so that the denial of one is, in effect, the denial of the other. This course will explore how and why Americans have put such a premium on the Founding Fathers as a source of political legitimacy by examining the diverse colonial roots of the political thought of the founding generation. We shall also explore the lines of continuity that link the founding generations to the influences of such European thinkers as John Locke and Adam Smith. The course will then look at the political vision of the Founding Fathers themselves, putting into serious question commonly held views about the ideals that they embraced. Were the founders proponents of liberal individualism and democracy, as so many Americans assume, or were they backward-looking reactionaries, seeking to hold onto a communal ideal modeled on the ancient republics of Greece and Rome? Finally, the course will analyze the political legacy of the founders during the early 19th century to the Civil War, ending with the question of how could both the Union and the Confederacy view themselves as the true inheritors of that legacy when they seemed to represent such opposed causes? *Some background in history is helpful but not required.*

## Money and Power in Latin America

*Margarita Fajardo*

*Open—Year*

This seminar surveys the long history of Latin America as a region in the world and examines the intersection between money and power, economics and politics, at both the local and the global levels. Throughout the course, we will delve into specific historical contexts and problems that range from the 17th-century silver connection between China and Spanish America to the cultural phenomena of the "narco-novela" in Mexico and Colombia's drug years. Throughout the seminar, students will discover how the questions and problems encompassed by the term "economy" go beyond issues such as GDP and national income statistics, stock market variations, and at times obscure, Nobel-winning theories. The seminar is divided into three major sections. Chronologically, these sections encompass the colonial period, the 19th-century national period, and the 20th and 21st centuries. Thematically, the three sections correspond to a focus on the global dimension of empire and colonialism in the Atlantic world in the first, the tension between local and

national economic life in the second, and the oscillation between national conflicts and the transnational movements of goods, ideas, and capital in the third. There are also three major learning objectives in this course: {1} Students will familiarize themselves with economic processes, concepts, and questions while grasping their political and social implications. No longer dry and opaque, questions of money and power will come to life in ways that will make students critical and conversant about problems of globalization in the 21st century. {2} Students will acquire the ability to recognize the political and social dimension of economic issues and the economic side of political and social questions. {3} Students will be able to understand how the dialogue between the colonial past and the national present shape the history of Latin America.

## France and Germany in the 20th Century

*Jefferson Adams*

*Open—Fall*

"If France were married to a country," one historian astutely observed, "it would be to Germany." Bitter adversaries during the World War I, yet intimate partners in the European Union today, France and Germany have sustained one of the most complex and intriguing relationships during the past century. This course will examine the development of that relationship, looking carefully at the economic, political, and social conditions in both countries. As they each experienced a remarkable cultural efflorescence (albeit under quite different circumstances), we will also investigate the important role played by various writers and artists. The class assignments will rely not only on historical accounts but also on memoirs, biographies, novels, and films. A few of the main topics include: the legacy of World War I; the rise of totalitarian movements; the impact of World War II on ordinary citizens in both countries; the significance of leaders such as Philippe Pétain, Charles de Gaulle, Adolf Hitler, and Konrad Adenauer; the construction of the larger European community after 1945; and the impact of Germany's reunification in 1990. For conference projects, students may select a historical figure or problem from either country; topics that embrace both France and Germany are especially encouraged.

## Mystic Chords of Memory: Myth, Tradition, and the Making of American Nationalism

Eileen Ka-May Cheng

*Open—Fall*

Is history just a memory of memories? This course will explore this question by looking at how Americans have remembered and mythologized important events and individuals in the nation's history. One of the best-known such myths is the story of George Washington and the cherry tree. On being questioned by his father about who chopped down the cherry tree, Washington confessed that he had done it, telling his father, "I cannot tell a lie." Ironically, this story was itself a fabrication. We must also not forget "Honest Abe," where the theme of "honesty" recurs. Why have such myths been so important to American national identity? Was Washington's purported truthfulness, for example, a way of creating a sense of transparency and a bond of trust between the people and their democratically elected government? The course will address such questions by looking at the construction and function of tradition and myth, as well as the relationship between myth and tradition in American culture from the American Revolution to the Civil War. We will examine some of the specific myths and traditions that Americans invented, such as the mythologization of individual figures like Sojourner Truth and specific events like that of the Seneca Falls women's rights convention. We will pay special attention to the mythologization of the American Revolution and the myth of the self-made man, examining how figures such as George Washington, Benjamin Franklin, Andrew Jackson, and Abraham Lincoln both contributed to and embodied these myths. We will consider how and why myths about these events and individuals were created and the extent to which they corresponded to social reality. The course will study how these myths both unified and divided Americans, as different groups used the same myths for conflicting social purposes. And finally, we will examine what these myths revealed about how Americans defined the nation's identity. Was the United States a nation bound by "mystic chords of memory," as Lincoln so poetically claimed? Or were Americans ultimately a "present-minded people," defined by their rejection of the past? More precisely, did Americans view the very notion of tradition as an impediment to the unlimited possibilities for growth and the actualization of their "manifest destiny"?

## Brazil: An Excursion Through Its Cities, Regions, and History

Margarita Fajardo

*Open—Fall*

Brazil has been described as a serene republic, a racial democracy, and the country of the future—and most recently advertised as a site of *favela* tourism. Those labels encapsulate the ambitions, contradictions, and indeterminacies that Brazilians and Brazilianists wrestle with in coming to terms with the social, economic, and political landscape of a nearly continent-size country. To unravel the questions driving these myths, this course delves into the history of Brazil from the establishment of Portuguese settlements on the Atlantic coast in the 1500s and the world created by sugar mills to the return to electoral politics and the advent of neoliberalism at the turn of the 20th century. The course is organized as an excursion through Brazilian towns and cities (and their hinterlands) that captures a set of historical movements in Brazil: from the coast to the interior, from the Northeast to the South and Center, and from a colony to an empire and even to a regional and global power. Using images, maps, Brazilian voices, and historiography, the forays into cities such as Recife, Salvador, Rio de Janeiro, Ouro Preto, São Paulo, and Brasília will give students a broad perspective and the analytical depth to understand the history of Brazil and the challenges that the country faces today. Our focus on the interplay between regional and national actors and trajectories, the geography of politics and economics, and shifts in the center of power will provide analytical tools to understand other national and even international contexts. By the end of the course, students will be able to understand the structural processes, political and economic conjunctures and the social and cultural interpretations that shape the history of Brazil. In addition, students will have developed the critical skills to understand and analyze fundamental concepts and processes in history and the social sciences, such as colonialism, imperialism, nation-state, industrialization, and national myths. Students will also be able to capture the nuances that make Brazil an economically and culturally rich country with a poor population and myriad forms of social inequality.

## The City and the Grassroots: The Urban Crisis and Social Movements

*Komozi Woodard*

*Open—Fall*

*This course is part of the Intensive Semester in Yonkers program and is no longer open for interviews and registration. Interviews for the program take place in the previous spring semester.*

Did you know that Westchester County is in violation of the civil rights orders of the US Department of Justice to desegregate its schooling and housing? Study the dramatic stories of students and parents organizing to transform not only communities and schools but also themselves. In Yonkers, the NAACP challenged decades of segregated housing and schooling in the Jim Crow North to win a landmark court victory. In New Rochelle, Paul Zuber won another landmark court case to challenge Jim Crow schooling in Westchester County. In Los Angeles, black and Chicano students joined together to stage an extraordinary school walkout based on the successful Montgomery bus boycott triggered by Mrs. Rosa Parks. In Brooklyn, the Congress of Racial Equality (CORE) led garbage protests, demanding freedom, justice and equality in their fight against Jim Crow in Kings County. In the Bronx and East Harlem, Puerto Rican students developed the Young Lords Party, liberation schools, a new Lincoln Hospital, a Nuyorican Renaissance, the fight for Latino rights, and an alliance with the Black Panthers. The history of successful struggles against powerlessness and poverty in the inner city is widespread. This seminar studies Yonkers, New York, in that context of *The City and the Grassroots*: imagination and power in urban history from Yonkers to Los Angeles. The seminar also includes our students operating a children's journalism program in Yonkers, where children will discover their voices by reporting on issues of wealth and poverty in Westchester County.

## The Cold War in History and Film

*Jefferson Adams*

*Open—Spring*

The half-century conflict that developed between the United States and the Soviet Union—along with their respective allies—following the end of World War II manifested itself in many different spheres of life. This course will explore the integral role that film played on both sides of the Iron Curtain.

Following an introductory survey of the main events of the Cold War, we will examine a series of major films—mostly in chronological order—focusing on

the circumstances in which they were made and the larger historical themes that they contain. Various genres such as the rubble film, the thaw film, the Czech new wave, the spy film, the musical, and animation are also represented. A sampling of the syllabus includes *The Murderers Are Among Us*, *The Cranes Are Flying*, *On the Waterfront*, *Man of Marble*, *East-West*, *The Spy Who Came in From the Cold*, and *Goodbye Lenin!* A short written assessment is required after each of the weekly screenings; supplementary readings will be assigned, as well, to aid our discussions. For conference, students are encouraged to investigate the work of an individual director during this era, the depiction of a specific Cold War event or issue in several films, or the national cinemas of countries, particularly in the Eastern bloc.

## Women and the Politics of Memory

*Eileen Ka-May Cheng*

*Open—Spring*

"A vital need in education is to establish women in history as participants in the making of all history as they were in reality. This is my firm belief; my 'cause'; and I work at it all the time, in various ways."  
—Mary Beard, 1948

With this declaration, Mary Beard issued a clarion call for the recovery of women's contributions to history, highlighting what she believed was the widespread neglect of their roles even by supporters of women's rights. The conventional narrative of women's history would have us believe that it was not until the upsurge of feminism in the 1960s and '70s that scholars of women's history began to carry out Beard's imperative. In fact, the study of women's history has had more of a history than Beard—or many people today—have assumed. As early as the 18th century, European and American historians acknowledged women as agents of history. This course will look at how historical representations of women from this period to the 20th century reflected changing gender roles, as well as other political and cultural developments. We shall examine how these forces encouraged women's independence on the one hand and their subordination on the other. The course defines history broadly to include not only formal historical narratives but also other genres such as biographies, historical novels, and philosophical works

## Women and Gender in the Middle East

*Matthew Ellis*

*Open—Spring*

Debates over the status of Middle Eastern women have been at the center of political struggles for centuries—as well as at the heart of prevailing Western media narratives about the region—and continue to be flash points for controversy in the present day. This course will explore the origins and evolution of these debates, taking a historical and thematic approach to the lived experience of women in various Middle Eastern societies at key moments in the region's history. Topics to be covered include: the status of women in the Qur'an and Islamic law; the Ottoman imperial harem; patriarchy and neopatriarchy; the rise of the women's press in the Middle East; women, nationalism, and citizenship; the emergence of various forms of women's activism and political participation; the changing nature of the Middle Eastern family; the politics of veiling; Orientalist discourse and the gendered politics of colonialism and postcolonialism; women's performance and female celebrity; archetypes of femininity and masculinity; and women's autobiography and fiction in the Middle East. Throughout, we will interrogate the politics of gender, the political and social forces that circumscribe Middle Eastern women's lives, and the individuals who claim authority to speak for women. The course will also briefly examine gender and sexuality as categories for historical analysis in the modern Middle East.

## Education and Social Change in Africa

*Mary Dillard*

*Sophomore and above—Year*

The arrival and expansion of Western education, through the provision of formal schools in the late 19th and early 20th centuries, was hailed as ushering in a social revolution in Africa. Whether through the expansion of Universal Primary Education (UPE) programs, investment in literacy training, or distance learning through the use of modern technology, education has consistently been viewed as one of the most important services that a government can offer in order to change the lives of ordinary people in Africa. Education rates are supposedly a marker of economic development, and the provision of formal schools are said to provide a necessary path toward poverty reduction; however, critics of the belief that education is a magic bullet to solve social, political, and economic ills call the

focus on education an example of the “school to the rescue” model. They point to the inability of postcolonial education systems in Africa to provide high-quality education for the bulk of the population and suggest that educational inequality has only been made worse as a result of the dominance of neo-liberal economic models. This course studies the history of education in Africa through reviewing indigenous/traditional, Islamic, and Western models of schooling. Through our readings and course work, we will analyze the ways in which formal schooling can be a tool of intellectual and political liberation; however, we will also consider the ways that schooling can lead to alienation and reinforce inequality. In particular, students will develop an understanding of how race, class, religion, and gender have been important fault lines in the history of education in Africa. This yearlong class will enable students to develop a broad understanding of the changes in African educational policy debates over the past 50 years. Students with a background in teaching and tutoring or a future interest in educational policy studies will be particularly welcome in this class.

## Public Stories, Private Lives: Methods of Oral History

*Mary Dillard*

*Intermediate—Year*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past that their protectors deem to be important. Who owns this history? Is it Civil War reenactors, who dedicate their weekends to remembering that war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave-trading past? What happens when the methods for interpreting public and oral histories combine? This course places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public

history can be used in reconstructing the local history of our surrounding community (i.e., Yonkers, Bronxville, Westchester County).

## From Medina to Metropolis: The City in Middle Eastern History

*Matthew Ellis*

*Intermediate—Year*

The Middle East has a long and rich urban tradition, boasting some of the world's oldest cities. At the same time, the cities of the region have undergone profound changes over time, particularly as a result of the range of global forces, patterns, and linkages that are intrinsic to the process of "modernity" (a conceptual category that will be examined at great length). This course explores the lived experience of urban space as a lens through which to view broader transformations in the social, political, economic, and cultural history of the Middle East from late antiquity to the present. The course will also introduce students to some recent developments in urban theory and different methods that scholars have adopted to capture various aspects of city life, particularly in the modern period. To this end, the approach of the course will be interdisciplinary, drawing from such fields as art history, anthropology, sociology, geography, comparative literature, film studies, and political economy to explore the historical development of Middle Eastern cities through a variety of frames. In our effort to think beyond the "hard city" of bricks and mortar, particular attention will be paid to the cultural imagination and expression of various Middle Eastern cities in literature and film—our main "primary sources" in this course. Throughout the course, we will examine what cities have meant for Middle Eastern society and culture in a variety of contexts; study how various individuals and social groups across the region have experienced and used urban space; explore how writers, artists and filmmakers have attempted to imagine and render their urban milieus; and consider the extent to which the Middle Eastern experience of urban modernity has paralleled others around the globe. Cities to be covered include: Cairo, Istanbul, Damascus, Mecca, Baghdad, Tehran, Isfahan, Jerusalem, Tel Aviv, Aleppo, Alexandria, Beirut, Algiers, Marrakesh, Aden, Izmir, and Dubai.

## The Development Project: Latin America and the Global South

*Margarita Fajardo*

*Intermediate—Spring*

In the aftermath of World War II, the world of empires and colonies rapidly gave way to a world of nation-states. Because Latin America escapes the decolonization narrative, the region serves as a counterpoint for understanding the global development project of the postwar years and the contradictory meanings of the term "Global South." The question of how to organize and command global, regional, and national economies—especially in a moment veering toward globalization—gained political and intellectual preeminence in the postwar era. Development (like progress, its 19th century counterpart) encapsulated that project and the promise of structural social, economic, and even political transformation. This course examines the birth of development as a field of study and the foundations of a global era. After exploring the early efforts to transform imperialism into both internationalism and self-determination in the aftermath of World War I, the course will examine: the role of international organizations; the effect of the Cold War; the rise of economists, economics, and expertise; and the myriad of large-scale and seemingly trivial interventions in the social world that encompass what we could call The Development Project. Finally, the course surveys the unfolding of development-era institutions and ideas and their contradictory transformation into pillars of globalization and liberalism. As a result, the course will provide a broad roadmap for the global history of the 20th century. The course sets out to help students understand how the interplay of local, regional, and global processes both define and shaped development as an international project, defying the oversimplifying categories implied by the terms "imperialism," "civilization," and "modernity" often used to describe it. By the end of the course, students will have acquired the critical skills to evaluate the role of science and expertise in society, to understand the foundations and mechanisms behind the making of a global order, and to explain the different dimensions in which the relationship between knowledge and power plays out.

## The Promise of the City: Urbanism and Black America

*Nadeen M. Thomas*

*Advanced—Year*

In 1992, Los Angeles erupted in violence. African Americans took to the streets to protest the verdict

in the Rodney King trial and to express their frustration over a system that they believed had failed them. Twenty-three years later, African Americans and their allies took to the streets once more—this time in Baltimore—to protest police violence against Freddie Gray and the larger issues of systemic discrimination, political corruption, and, as one activist explained, “the heartbreak of broken promises.” This yearlong seminar will explore urbanism with a focus on African American communities. Of central concern is how city life is shaped by race, class, and gender. This course asks how urban life, from the Great Migration to current times, creates both opportunities and obstacles for African American men, women, and children. Drawing from history, sociology, and anthropology, we will look at the ways in which cities have structured the lives of African Americans and how African Americans and other minority groups have left their mark—economically, politically, and culturally—on American cities. In the fall semester, we will concentrate on structural features such as the built environment, housing, transportation, political participation and representation, economic development, segregation, policing and crime, social services, and the education system. In the spring semester, we will turn our attention to cultural production, identity, language, sexuality, religion, leisure, the arts, and consumerism. *This is a graduate seminar with limited space for advanced undergraduates with permission from the instructor.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics** (p. 5), Mary A.

*Porter Anthropology*

**The Ancient Mediterranean** (p. 9), David Castriota *Art History*

**Making Modern East Asia: Empires and Nations, 1700-2000** (p. 11), Kevin Landdeck *Asian Studies*

**The Music of What Happens: Alternate Histories and Counterfactuals** (p. 73), Fredric Smoler *Literature*

**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*

**African Politics** (p. 95), Elke Zuern *Politics*

**The Holocaust** (p. 111), Glenn Dynner *Religion*

**The Jews in Europe** (p. 110), Glenn Dynner *Religion*

## INTERNATIONAL STUDIES

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and ethnic identities, people everywhere are involved in the process of reevaluation and self-definition. To help students better understand the complex forces that will determine the shape of the 21st century, Sarah Lawrence College offers an interdisciplinary approach to international studies. Broadly defined, international studies include the dynamics of interstate relations; the interplay of cultural, ideological, economic, and religious factors; and the multifaceted structures of Asian, African, Latin American, Middle Eastern, and European societies. A variety of programs abroad further extends students' curricular options in international studies. The experience of overseas learning, valuable in itself, also encourages more vivid cultural insight and integration of different scholarly perspectives. The courses offered in international studies are listed throughout the catalogue in disciplines as diverse as anthropology, art history, Asian studies, economics, environmental science, geography, history, literature, politics, and religion.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics** (p. 5), Mary A.

*Porter Anthropology*

**Language, Politics, and Identity** (p. 4), Deanna

*Barenboim Anthropology*

**Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. *Porter Anthropology*

**Spaces of Exclusion, Places of Belonging** (p. 5),

*Deanna Barenboim Anthropology*

**The Anthropology of Images** (p. 4), Robert R.

*Desjarlais Anthropology*

**The History of Art, Modern to Contemporary [1789-Present]** (p. 8), Maika Pollack *Art History*

**Chinese Literature and Folktales: Ghosts, Bandits, Heroes, and Lovers** (p. 12), Ellen Neskar *Asian Studies*

**First-Year Studies: Reform and Revolution: China's 20th Century** (p. 11), Kevin Landdeck *Asian Studies*

**Images of India: Text/Photo/Film** (p. 13), Sandra Robinson *Asian Studies*

**Indian Medical Cultures: Yoga and Ayurveda** (p. 13), Sandra Robinson *Asian Studies*

**Making Modern East Asia: Empires and Nations, 1700-2000** (p. 11), Kevin Landdeck *Asian Studies*

South Asian Narratives and Identities (p. 13), Sandra Robinson *Asian Studies*

Global Change Biology (p. 15), Michelle Hersh *Biology*

Contemporary European Cinema (p. 35), Michael Cramer *Film History*

Brazil: An Excursion Through Its Cities, Regions, and History (p. 50), Margarita Fajardo *History*

Education and Social Change in Africa (p. 52), Mary Dillard *History*

First-Year Studies: Becoming Modern: Europe in the 19th Century (p. 46), Philip Swoboda *History*

France and Germany in the 20th Century (p. 49), Jefferson Adams *History*

From Medina to Metropolis: The City in Middle Eastern History (p. 53), Matthew Ellis *History*

Money and Power in Latin America (p. 49), Margarita Fajardo *History*

The Cold War in History and Film (p. 51), Jefferson Adams *History*

The Development Project: Latin America and the Global South (p. 53), Margarita Fajardo *History*

Women and Gender in the Middle East (p. 52), Matthew Ellis *History*

Queer New Media (p. 60), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Times and Queer Spaces (p. 60), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Transnational Sexualities (p. 59), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

War, Violence, Spectacle (p. 74), Una Chung *Literature*

African Politics (p. 95), Elke Zuern *Politics*

Democracy and the Market (p. 96), Elke Zuern *Politics*

International Organization: The Politics of Global Governance (p. 95), Janet Reilly *Politics*

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony (p. 96), Yekaterina Oziashvili *Politics*

Introduction to International Relations (p. 95), Yekaterina Oziashvili *Politics*

Justice and Legitimacy: Readings in Contemporary Political Philosophy (p. 97), David Peritz *Politics*

Presidential Leadership and Decision Making (p. 96), Samuel Abrams *Politics*

First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 99), Gina Philogene *Psychology*

Muslim Ethics and Religious Law (Shari'a) (p. 112), Kristin Zahra Sands *Religion*

Muslim Thought and Cultures (p. 109), Kristin Zahra Sands *Religion*

Gender and Nationalism(s) (p. 117), Shahnaz Rouse *Sociology*

The (In)Security State: A Long History? (p. 117), Shahnaz Rouse *Sociology*

## ITALIAN

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom, conference, and conversational components, all enhanced by the flexible academic structure of the College and proximity to New York. In the classroom, students learn Italian grammar, syntax, and phonology, using sources of everyday communication and literary texts. In conference sessions—especially helpful in customizing study to each student's level of fluency—students pursue reading and writing related to topics that compel them. And in conversation meetings, students simply talk with native Italians about anything of common interest. Individual conference projects can be as creative and diverse as is appropriate for each student and can include interdisciplinary work in the Italian language. As in other disciplines, the resources of New York City enhance student experience. Opera performances at the Metropolitan Opera (after preparatory readings from libretti), film series and lectures, museums, and internships related to conference work all offer ways to bring Italian to life. And for bringing students to Italy, Sarah Lawrence's study program in Florence maintains the small scale and individual attention that is the mark of the College, providing an exceptional opportunity to combine a yearlong academic experience with the cultural immersion of a homestay living arrangement. Advanced students have the opportunity to spend the second semester of their year abroad studying at the University of Catania in Sicily.

The Italian program periodically offers literature courses in Italian or in translation as part of the literature curriculum. Among these courses are: Images of Heaven and Hell; The Three Crowns: Dante, Petrarch, and Boccaccio; and Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema.

## Beginning Italian

*Judith P. Serafini-Sauli*

*Open—Year*

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to the oral and written communication of everyday use and all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian grammar and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. The course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York City are made available, as possible. Credit for the course is contingent upon completing the full year, by the end of which students attain a basic competence in all aspects of the language.

## Intermediate Italian: Modern Prose

*Intermediate—Year*

This course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of modern Italian literature (e.g., short stories, poems, and passages from novels), as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Alessandro Baricco, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Italo Calvino. In order to address the students' writing skills, written compositions will also be required as an integral part of the course. The materials selected for the class, whether a literary text, song, or grammar exercise, will be accessible at all times to the students through MySLC. Research on the Web will be central to the course and will offer the basis for the weekly

"Web piece," a short paper on a particular topic.

Individual conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

## Advanced Italian: "Read the Book! See the Movie!"

*Judith P. Serafini-Sauli*

*Advanced—Fall*

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture: regionalism, Sicily and the mafia, fascism and antifascism, politics and social history. Class work will be supplemented by a grammar review based on *analisi logica*, using Italian scholastic texts. Conference work may explore Italian literature or Italian film and may also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian. *Open to students with advanced proficiency in Italian.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: 20th-Century Italian**

**Literature** (p. 62), Tristana Rorandelli

**Literature in Translation: Divine and Human**

**Comedies: Dante and Boccaccio** (p. 70),

Judith P. Serafini-Sauli

## JAPANESE

The Japanese program includes courses in Japanese language and Japanese literature. In beginning and intermediate language course levels, students develop and deepen communicative skills in speaking, listening, reading, and writing. Students at all language course levels also meet weekly with a language assistant for conversation practice either individually or in small groups. The weekly lunchtime



Japanese Table is a friendly gathering for casual conversation. Field trips to places in the New York City area—such as the Urasenke Chanoyu Center for a Japanese tea ceremony or Mitsuwa Marketplace for a taste of Japanese noodles or to browse in Kinokuniya bookstore—bring Japanese language study to life. Students may also study Japanese literature in translation in courses such as Modern Japanese Literature, Spirits and the Supernatural in Japanese Literature, and Reading Ōe Kenzaburō and Murakami Haruki. Students with Japanese language proficiency may do readings of primary Japanese texts for conference work. For students interested in studying abroad in Japan, Sarah Lawrence offers an exchange program with Tsuda Women's College in Tokyo. Students have also participated in other study-abroad programs in Tokyo, Kyoto, Osaka, and Nagoya.

## Japanese I

*Sayuri I. Oyama*

*Open—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (*katakana*, *hiragana*, and basic *kanji*) in Japanese. While classes will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

## Japanese II

*Chieko Naka*

*Intermediate—Year*

This advanced-beginning course is for students who have completed Japanese I or its equivalent. Students will continue to develop basic skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Modern Japanese Literature (p. 70),** Sayuri I. Oyama

**Reading Ōe Kenzaburō and Murakami Haruki (p. 68),**

Sayuri I. Oyama

**Japanese Religion and Culture (p. 110),** T. Griffith

*Foulk Religion*

## LATIN

The Sarah Lawrence College classics program emphasizes the study of the languages and literature of ancient Greece and Rome. Greek and Latin constitute an essential component of any humanistic education, enabling students to examine the foundations of Western culture and explore timeless questions concerning the nature of the world, the place of human beings in it, and the components of a life well lived. In studying the literature, history, philosophy, and society of the ancient Greeks and Romans, students come to appreciate them for themselves, examine the continuity between the ancient and modern worlds, and, perhaps, discover “a place to stand”—an objective vantage point for assessing modern culture.

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students' critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects include close readings of Homer's *Iliad*, Aristophanes' *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* in connection with the tragedies of Aeschylus, Sophocles, and Euripides, the social implications of Roman domestic architecture, and a comparison of Euripides' Hippolytus with Racine's *Phèdre*.

Greek and Latin will be especially beneficial for students interested in related disciplines, including religion, philosophy, art history, archaeology, history, political science, English, comparative literature, and medieval studies, as well as education, law, medicine, and business. Greek and Latin can also prove valuable to all those who wish to enrich their imagination in the creative pursuits of writing, dance, music, visual arts, and acting.

## Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course provides an intensive introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English will accompany intensive language study in the fall. By mid-semester, students will be translating authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of the *Aeneid* in Latin.

## Intermediate/Advanced Latin: Catullus, Ovid, and the Challenge to Autocracy

**Emily Katz Anhalt**

*Intermediate, Advanced—Year*

What happened to Roman intellectual and political life as the Republic was collapsing under the reign of Augustus? What can poets of ancient Rome teach citizens of a modern republic? Students will develop and refine their Latin reading comprehension skills by reading (in Latin) extended selections of Catullus in the fall and Ovid in the spring. Selected works of Cicero, Sallust, Livy, Horace, and Ovid will be read in English.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Literature in Translation: Vergil, Ovid, and the Challenge to Autocracy (p. 69), Emily Katz Anhalt *Classics, Greek (Ancient)*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 65), Samuel B. Seigle *Classics, Greek (Ancient)*

## LATIN AMERICAN AND LATINO/A STUDIES

This program in Latin American and Latino/a studies (LALS) is devoted to the interdisciplinary investigation of Latin American, Caribbean, and Latino cultures, politics, and histories. Through a variety of disciplines, students will have opportunities to explore the vibrant cultural life of Latin American and Caribbean countries, as well as the experiences of the Latino communities in the United States. Course offerings will include language,

literature, dance, film, music, art, and other cultural expressions as a way to familiarize the students with a world that is rich in imagination, powerful in social impact, and defiant of the stereotypes usually imposed upon it. Students will also interrogate the complex political dynamics involved in such processes as (post)colonialism, migration, revolution, social movements, citizenship, and the cultural politics of race, gender, sexuality, and class. The histories of conquest, colonialism, development, and resistance in the area also require broad inquiry into the often turbulent and violent realities of political economic forces.

As this program is concerned with a broad set of border crossings, faculty in LALS are also committed to expanding educational experiences beyond Sarah Lawrence College. Accordingly, students are encouraged to study abroad through Sarah Lawrence College programs in Cuba, Argentina, and Peru or with other programs in Latin America. Students will also have opportunities to explore the borderlands closer to Sarah Lawrence College, including Latino communities in New York City and Westchester County.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Language, Politics, and Identity (p. 4), Deanna Barenboim *Anthropology*

Spaces of Exclusion, Places of Belonging (p. 5), Deanna Barenboim *Anthropology*

Rumba Tap (p. 26), Max Pollak *Dance*

Brazil: An Excursion Through Its Cities, Regions, and History (p. 50), Margarita Fajardo *History*

Money and Power in Latin America (p. 49), Margarita Fajardo *History*

The City and the Grassroots: The Urban Crisis and Social Movements (p. 51), Komozi Woodard *History*

The Development Project: Latin America and the Global South (p. 53), Margarita Fajardo *History*

Literature in Translation: Don Quixote and the Early Modern World: Knight, Lover, Madman, Reader (p. 64), Isabel de Sena *Literature*

Literature in Translation: Becoming Spain (p. 65), Isabel de Sena *Literature*

First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 99), Gina Philogene *Psychology*

Advanced Spanish: In the Newsroom (p. 120), Eduardo Lago *Spanish*

Literature in Spanish: Contemporary Narrative Works in Spanish. (p. 120), Eduardo Lago *Spanish*

## LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES

Lesbian, gay, bisexual, and transgender studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

### First-Year Studies: The Invention of Homosexuality

*Julie Abraham*

FYS

Different historians trace the invention of modern homosexuality to different historical moments from the 16th to the mid-19th centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term “heterosexual” appeared only after the term “homosexual” was coined in the late 19th century. Neither meant, at first, what they mean today. In this class, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics—and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880s to the 1960s. By the 1880s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960s, when the gay and women’s liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the 19th century to the present.

## Transnational Sexualities

*John (Song Pae) Cho*

*Open—Year*

In recent years, postcolonial nations worldwide have been the site of vigorous new LGBT movements that both mimic and challenge Euro-American models of identity, sexuality, and citizenship. Observers of these LGBT movements have attributed the proliferation of these new gender/sex categories and erotic cultures to the intersection of multiple influences, including globalizing market capitalism, intensifying hybridization of local and Western cultures/discourses, increasing rates of human movement through tourism and migration, and expanding international cooperation on issues such as HIV/AIDS and human rights of gender/sex minorities. The Internet, cinema, and other technologies have been seen as especially critical in unmooring these categories from their static and sedentary locations in the “West.” Within this course, we will critically examine this phenomenon of “queer globalization” that has provoked debates over whether these Westernized projects herald an accelerated Americanization, the homogeneity of gay culture, and the rise of the “global gay.” How do Westernized sexual categories such as “gay” and “lesbian” travel and take up life in other parts of the world, becoming ongoing sites of contradiction and hybridization? In particular, we will interrogate the connections between shifting identities and successive phases of capitalist development. Indeed, if the mass-consumer societies and welfare states of Fordist production helped to consolidate the spread of gay identity in Western countries like the United States from the 1940s to the 1970s, then the current system of post-Fordist globalization has fostered the rise of sexual identities in all parts of the world. Critiquing the Janus-faced nature of queer liberalism that legitimates capitalist social relations while simultaneously restraining them, we will try to develop a more inclusive and nuanced understanding of transnational queer politics. Possible readings include Jason Ritchie’s *How Do You Say “Come Out of the Closet” in Arabic?* (2010), which discusses the politics of visibility and queer activism in Israel-Palestine; Petrus Liu’s *Queer Marxisms in Two Chinas* (2015), which rethinks the relationship between Marxism and queer cultures in mainland China and Taiwan; and Afsaneh Najmabadi’s *Professing Selves* (2013), which explores the meaning of transsexuality in contemporary Iran.

## Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin

Julie Abraham

*Sophomore and above—Fall*

Queer Americans certainly, Henry James, Gertrude Stein, Willa Cather, and James Baldwin each fled “America.” James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village after a decade in Pittsburgh—with a judge’s daughter—along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different; yet Stein described James as “the first person in literature to find the way to the literary methods of the 20th century,” Cather rewrote James to develop her own subjects and methods, and Baldwin found in James’s writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of modern understandings of homosexuality and made modern literature, each pushing boundaries always, in subtle or dramatic ways. Stein, for example, managed to parlay the story of her Paris life with Alice B. Toklas into an American bestseller in 1933. In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side-by-side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of “queer” and “American” through an extraordinary range of subjects and forms. Beginning with James on old New York, vulnerability, and ruthlessness, this course will range from Cather’s plantations and pioneers to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin—plus Stein’s portraits, geographical histories, lectures, plays, operas, and autobiographies. Literary and social forms were inextricable and inseparable from the gender and cross-gender affiliations and the class, race, and ethnic differences that were all urgent matters for these four. James’s, Stein’s, Cather’s and Baldwin’s lives and works challenge most conventional assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political, as well as literary, studies that focus on any period from the mid-19th century to the present.

## Queer New Media

John (Song Pae) Cho

*Sophomore and above—Fall*

The future of democracy is inseparable from the capacity of media institutions to make spaces. Keeping this in mind, this course will examine the impact of (old and) new media on queer politics. Until recently, “gay media” called to mind bar rags or newsletters. With the proliferation of computer-mediated communication—including cell phones, fax machines, satellite television, and the Internet—queer communities around the world have seen the proliferation of “multimedia, multimillion-dollar, 24-hour-a-day, goods-and-services-and-information-providing conglomerate(s)” (Gamson 2003) very much modeled on their mainstream counterparts. Not only that, while location-aware, real-time, dating applications such as *Grindr* provide novel opportunities for socializing across spatial or community boundaries, Big Data gathered from our Google searches and Facebook likes is becoming part of diffuse and opaque campaigns of social engineering that involve guessing, among other things, one’s sexual orientation. Eschewing the largely theoretical and/or speculative writing on sexuality and new media, this course will investigate how the materiality of media and its circulatory powers intervene in social and political life, creating new subjects who trouble the model of sexual rights and citizenship. In particular, we will explore both the larger structures of political economy within which these communication technologies are situated and their cultural impact on mass mobilization and collective action. Potential readings include Illana Gershon’s *The Breakup 2.0* (2012), which focuses on mediated breakups through texting or Facebook; Mary Gray’s *Out in the Country* (2009) about the pivotal role of websites in the redrawing of the contours of rural gay life; and William Schroeder’s *On Cowboys and Aliens* (2012) about the impact of the blockbuster cowboy film, *Brokeback Mountain*, in China.

## Queer Times and Queer Spaces

John (Song Pae) Cho

*Sophomore and above—Spring*

According to Michel Foucault, “To imagine a sexual act that doesn’t conform to law or nature is not what disturbs people. But that individuals are beginning to love one another—there’s the problem.” Without ready terms to name the movement that carries them toward each other, however, queers have struggled to create alternative ways of life among individuals of different age, status, and social background. In other words, they have struggled to

create queer times and queer spaces within which to imagine and enact a collective future. In examining queerness that develops partly in opposition to the institutions of family, heterosexuality, and reproduction, this course will depart from liberal conceptions of the individual as an autonomous bundle of power. Instead, relying on phenomenological philosophers such as Sara Ahmed, we will view sexual orientation primarily as a lived orientation involving issues of how, with whom, and with what we inhabit space. Proposing a shift away from an understanding of humans as being constituted by acts of the mind or even society, this course will favor a theorization of the relations between bodies, material spaces, and artifacts as visceral engagements involving touch, attention, movement, sustenance, and feeling. Moreover, rather than focusing on a singular subject and its body, the course will highlight the array of knowledge and expert systems through which humans are animated and governed giving rise to a full range of intersubjective bodily experiences. Potential readings include Tan Hoang Nguyen's *A View from the Bottom* (2014), which suggests ways of thinking about bottomhood as an ethical mode of relating through vulnerability and shame; Mel Y. Chen's *Animacies* (2012), which illuminates how matter animates cultural lives by bringing together the concept of animacy with queer of color scholarship, critical animal studies, and disability theory; and Don Kulick and Jens Rydstrom's *Loneliness and its Opposite* (2015), which documents the radically different ways in which the liberal welfare states of Denmark and Sweden engage with the erotic lives of people with disabilities.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Colonialism, Anthropology, Politics** (p. 5), Mary A. Porter *Anthropology*
- Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. Porter *Anthropology*
- Political Economy of Women** (p. 28), Kim Christensen *Economics*
- The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*
- Gender and Nationalism(s)** (p. 117), Shahnaz Rouse *Sociology*
- Queer Bodies: A Cultural History of Medical and Scientific Knowledge** (p. 116), Sarah Wilcox *Sociology*

## LITERATURE

Literature at Sarah Lawrence College is a disciplined and cross-disciplinary study founded on the belief that reflective attention to a variety of fictions can lead to deeper insight into the truths of self and society. Among the goals of the discipline: to strengthen critical skills; widen cultural literacy; refine writing, discussion, speaking, and research skills; and open students to engagement with the concerns of other disciplines—including history, philosophy, political science, psychology, religion, and anthropology—as they emerge within literature's rich discourse.

Curricular offerings include core American and European texts but range widely through world literature—African, Asian, and Latin American. Courses may be broadly organized around a historical period (for example, the Middle Ages or the 17th century) or around a genre (comedy, autobiography, the novel); or they may combine historical and generic concerns (ancient Greek theatre, 20th-century American poetry). Some courses are devoted to the study of a single author, such as Chaucer or Virginia Woolf, or to a particular thematic or critical goal: examining ideas of culture since the Enlightenment, exploring postcolonial revisions to classics of the Western canon, or developing an inclusive approach to American literature that includes African American and Native American texts along with more traditional works. Throughout the literature curriculum, meeting with faculty members in regularly scheduled conferences allows students to individualize their course work, to combine it with other disciplines where appropriate, and to write with the deep understanding that can result only from intense, guided study.

### First-Year Studies: Romantic Poetry and Its Consequences

*Neil Arditi*  
FYS

In this course, we will be reading and discussing many of the most influential poems written in the English language during the last two centuries. One of the assumptions of the course is that modern poetry originates in the Romantic era, which will occupy our attention for a full semester. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of autobiographical poem that largely internalized the myths that they inherited. We will trace the impact of their work on poets from the second generation of Romantics through the early Modernist poets. Our pre-eminent goal will be to appreciate each poet's—indeed, each

poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include Blake, Wordsworth, Coleridge, Shelley, Keats, Whitman, Dickinson, Tennyson, Browning, Rossetti, Hardy, Frost, Stevens, Yeats, and T. S. Eliot.

## First-Year Studies: Imaginariums of Globalizing Asia

*Una Chung*  
FYS

This course provides a foundation for engaging in contemporary cultural studies in a transnational framework, with a particular interest in the roving horizon of the East. We will focus on a diverse selection of literature, together with film, video, sound, and other media. Our venture will be to explore an emergent trove of myth, fable, fantasy, image, and meme, which are becoming new imaginariums of cultures evolving in globalizing economies. Maps of this-and-that Asia, sedimented through centuries, appear against an uneven terrain of new cities, migration patterns, finance circuits, media chaos, and polymorphous bodies. There is everywhere a search, an unnamed hero, and a cleaving of East and West. In particular, our study of texts will attempt to understand the appearance of a new type of fictional character that is an elusive figure haunting discourses of a globalizing Asia. This figure is traceless, secretive, fugitive, nomadic, infinitely resourceful, and completely enmeshed in the contemporary world. Tracking this figure, we will find ourselves immersed in esoteric archives of fact, data, discarded things, cybernetic voices, old wigs, fake photos, abandoned houses, maps to elsewhere, and the ever-present signs of insurrectionary movements—political, criminal, poetic.

## First-Year Studies: What We Do With Words: Literature and Theory (19th-21st Centuries)

*Eric Leveau*  
FYS

In this class, we will study major works of modern and contemporary Western literature in order to better understand how writers felt compelled to invent new ways of speaking and fundamentally change how we all relate to language. During this same period, literary texts have become a crucial source of inspiration for philosophy—but also for other disciplines such as linguistics and psychoanalysis. We will study this dialog between creators and theorists, trying to better understand

how they inspire and illuminate each other. Benjamin and Baudelaire, Heidegger and Hölderlin, Barthes and Balzac, Deleuze and Proust, Derrida and Poe are some examples of the dialogues that we will discuss. Other authors studied will include Gustave Flaubert, Emily Dickinson, James Joyce, Samuel Beckett, and Toni Morrison. Over the course of the year, we will focus heavily on the art of essay writing but also learn how to better express ourselves in public. We will acquire a better understanding of major literary and philosophical concepts in order to become more keen readers of all texts.

## First-Year Studies: 20th-Century Italian Literature

*Tristana Rorandelli*  
FYS

The course will explore 20th-century Italian literature, focusing on important literary figures, works, and movements (e.g., futurism, neorealism) that helped shape it. Italy became a unified nation in 1860, and its literature addressed issues such as (national and personal) identity, tradition, innovation, and modernity; the role of literature and of the writer; and the changing role of women in Italian society. We will explore the interrelation between Italian literature and crucial historical events such as The Great War, the rise and fall of fascism, World War II, the Resistance, the birth of the Republic, the postwar economic boom, the students' and women's movements of the 1960s and '70s, and the terrorism of the "Anni di Piombo." We will examine sources ranging from manifestos and propaganda to poetry, fiction (novels and short stories), memoirs, and diaries. The main focus, however, will be on the novel. Texts will include those authored by Gabriele D'Annunzio, Ignazio Silone, Vasco Pratolini, F. T. Marinetti, Italo Svevo, Grazia Deledda, Sibilla Aleramo, Alba de Céspedes, Alberto Moravia, Anna Banti, Natalia Ginzburg, Elsa Morante, and Italo Calvino. Readings will be supplemented by secondary source material that will help outline the social, historical, and political context in which these authors lived and wrote, as well as provide relevant critical frameworks for the study of their works. All readings will be in English and available as e-reserves. No previous knowledge of Italian is required. Conference topics might include the study of a particular author, literary text, or topic relevant to the course that might be of interest to the student.

## First-Year Studies: Frankenstein Unbound

*Fiona Wilson*

*FYS*

Like Walter Benjamin's image of the angel of history, Mary Shelley's *Frankenstein* plunges forward into the future while looking back—anxiously? longingly?—toward the past. This course takes Shelley's 1818 novel as its core text for an investigation of writing as an activity as troubled by mythic origins as it is fired by utopian dreams. We examine what Mary Shelley was reading in the year before she wrote her most famous work, tracing the influence of literary ancestors such as Milton and Rousseau, as well as Mary Shelley's scandalous real-life parents: the proto-feminist Mary Wollstonecraft and the anarchist William Godwin. We join the party at Lake Geneva, with Percy "Victor" Shelley, Claire Clairmont, mad, bad Lord Byron, and Byron's unfortunate personal doctor, John Polidori, on the night that Mary Shelley first conceived of her "hideous progeny" (and Dr. Polidori initiated the first vampire story in English). In the final section of the course, we pursue the fabulous afterlife of *Frankenstein* in works by Herman Melville, Shelley Jackson, Donna Haraway, and others. Possible topics of discussion: paradises lost and imagined; Europe post-Napoleon; new Eves, old gods; the Gothic villain; paranoia; confession and autobiography; the ghost in the machine; Darwin, vampires, prosthetic bodies, and the sublime; the past and future of Romanticism; posthumanism, and other monstrosities yet to be devised.

## American Stages: The Evolution of Theatre in the United States

*Joseph Lauinger*

*Lecture, Open—Year*

In a nation invented on suppositions of individuality and equality, theatre has always held a peculiar place. On the one hand, Western theatre and the genres of tragedy and comedy were born from democracy in its ancient Athenian form; on the other hand, the communal nature of theatre goes against the expressions of self-reliance that characterize American vision and enterprise. This course explores the ways in which people who have called themselves Americans, sometimes with significant cultural modifiers, have thought about and made theatre from the 18th century to the present. We shall begin by looking at early attempts to create American "entertainments" based upon European forms. Soon, the displacement of native peoples, African slavery, expansion into the West, mass

immigration, and industrialism led to new social and political uses of melodrama. In the 20th century, a "classic" American drama develops, represented in the works of Eugene O'Neill, Lillian Hellman, Tennessee Williams, and Arthur Miller. We shall then retrace our steps in order to gain alternative perspectives. These come primarily from the influence of African American music, particularly jazz, as it informs popular entertainments and blends with European vaudeville and "gaiety" shows to create a new and characteristically American genre: musical theatre. Simultaneously, the element of improvisation as derived from jazz contributes to the idea of unscripted work as quintessentially American, challenging the entire role of the playwright and the boundaries of theatrical space. We will then be in a position to examine the paradoxes of contemporary stages in which the invention of the self—that unique American assumption, privilege, and burden—is conflicted by identity politics, postmodernism, and the reflexive poses of irony.

## Conscience of the Nations: Classics of African Literature

*William Shullenberger*

*Lecture, Open—Fall*

One way to think of literature is as the conscience of a people, reflecting on their origins, their values, their losses, and their possibilities. This course will study major representative texts in which sub-Saharan African writers have taken up the challenge of cultural formation and criticism. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: the past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues are thus inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and storytelling and self-consciously "literary" forms, register all the pressures and conflicts of late colonial and postcolonial history. To discern the traditionalist sources of modern African writing, we will first read examples from epic, folk tales, and other forms of orature. Major fiction will be selected from the work of Tutuola, Achebe, Beti, Sembene, Ba, Head, Ngugi, La Guma, Dangaremba, and Sarowiwa; drama from the work of Soyinka and Aido; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot p'Bitek, Brutus, Mapanje and others. Conference work may entail more extended work in any of these writers or literary modes or in other major African or

African American writers and movements, may be developed around a major theme or topic, and can include background study in history, philosophy, geography, politics, or theory.

## Literature in Translation: Don Quixote and the Early Modern World: Knight, Lover, Madman, Reader

*Isabel de Sena*

*Lecture, Open—Spring*

Don Quixote is many things to many people. To his family and friends, he is a madman—his brain addled by excessive reading of chivalric tales and other nonsense. Yet almost everyone with whom he comes in contact becomes a collaborator in his madness, on occasion outdoing him. To himself, he is a knight in shining armor, whose purpose is to defend and protect the poor, the disenfranchised (and damsels in distress). To most people, he is a sorry-looking old man who, for instance, challenges (older) lions into battle. Yet he can (rarely) battle—and defeat!—men much younger than himself. A member of the lesser nobility, he is singularly obtuse about money and what it means to make it, keep it, and manage it. He is both a lover, ever pining for the ideal lady of his thoughts, and the staunch defender of a woman's right to her choices. He never married himself, yet he may on occasion provide wise counsel to young hot heads in love. Accompanied by his faithful squire, the rotund Sancho Panza, Don Quixote weaves a unique and luminous path through the so-called Golden Age of Spanish literature, the sum total of an age that saw an empire flourish and, some say, the beginning of its decadence after the defeat of the Spanish Armada in 1588. We will read this most extravagant, extraordinary, and very funny book in the context of the early modern world, one that in less than 100 years prior to the emergence of this gentleman had enormously expanded, where “East” and “West” and “Old” and “New” worlds had been linked—not on horseback, Don Quixote's favored mode of locomotion, but by the technological advances in the sciences and navigation. What is the intellectual context, and how can it enrich our reading? What is the relationship between this rapidly changing world and the many worlds that we find in *Don Quixote*? What fundamental questions did this tremendous cultural shift raise, and how does the novel textualize them? Additional readings, to be reported in class at appropriate moments, will range from true accounts such as the cross-dressing Lieutenant Nun's adventures in the “New World” to *Lazarillo de Tormes'* earthy view of the underbelly of an

unprecedented empire couched in a new and very ambiguous language, Tomas More's excerpts from the chivalric romances that inspired Don Quixote's greatness (or his madness and downfall), Moorish tales that play against the fascinating and intricately woven relations between the Christian and Muslim world for control of the Mediterranean, as well as Golden Age theatre, art, and music or Renaissance thought on a variety of topics.

## Odyssey/Hamlet/Ulysses

*William Shullenberger*

*Lecture, Open—Spring*

James Joyce's *Ulysses*, one of the most important novels of literary modernism, tracks its two major characters, hour by hour, through the streets of Dublin, Ireland, on a single day, June 16, 1904. Never has the life of a modern city and the interior lives of its inhabitants been so densely and sensitively chronicled. But the text is not only grounded in the “real life” of turn-of-the-century Dublin; it is also deeply grounded in literary landscapes, characters, and plots that stretch back to Shakespeare—and beyond Shakespeare to Homer. This class offers the chance for close study of three great texts that are deeply implicated in one another: Homer's *Odyssey*, Shakespeare's *Hamlet*, and Joyce's *Ulysses*. The themes of circular journeying, fate, identity, parent-child relations and indebtedness, and “the feminine mystique” that we trace in the *Odyssey* and *Hamlet* will prepare us for a careful and joyful reading of Joyce's exuberant human comedy in *Ulysses*.

## Literatures of Exile

*Bella Brodzki*

*Open—Year*

Exile refers to the condition of banishment or expulsion from one's native land, roots, home, and language and encompasses physical displacement, territorial dispossession, social marginalization, and estrangement. From expatriates sipping espresso in stylish cafes to starving refugees in squalid camps, the concept of exile conjures up striking images and generates rich metaphorical associations that is the intent of this course to pursue. Our principal concern, however, will be the particular political, cultural, and historical contexts in which exilic literature has been produced through the ages, beginning with the Bible. In the 20th century, the modernist canon is strongly marked by the sensibility and experience of refugee artists and intellectuals and by those whose émigré or exile status was freely chosen, while the contemporary cultural map reflects a range of divergent responses to raging conflicts about race, ethnicity, and



nationalism(s), as well as struggles for new and different configurations of identity and otherness. Given the global nature of the experience of exile, our readings will draw from around the world and will be informed by various critical frameworks—mythic, theological, psychoanalytic, poststructuralist, and postcolonial.

## English: History of a Language

*Ann Lauinger*

*Open—Year*

What happened to English between Beowulf and Virginia Woolf? What's happening to it now? The first semester of this course introduces students to some basic concepts in linguistics, tracing the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon), through the Middle English of Chaucer, to the Early Modern English of Shakespeare and the 18th century, to an English that we recognize—for all its variety—as our own. Second semester turns from the history of English and the study of language change over time to the varieties of contemporary English and a sociolinguistic approach to the ways in which language differs from one community of speakers to another. Among the topics for second semester are: pidgins and creoles, American Sign Language, language and gender, and African-American English (Ebonics). This course is intended for anyone who loves language and literature. Students may choose their conference work from a range of topics in either language or linguistics or both.

## The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations

*Samuel B. Seigle*

*Open—Year*

This course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics, archaeology, and religious studies. The particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To

further this goal, all conferences will be in small groups, and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class's multidisciplinary reading, in translation, of important selections from Homer's *Iliad*.

## Literature in Translation: Becoming Spain

*Isabel de Sena*

*Open—Fall*

What does it mean to be “Spanish”? How do speakers of four different languages, in addition to regional variants, negotiate their difference(s), their cultural identity? How do the multiple silences to which the country has been subjected in the 20th century, through the 36 years of the post-Civil War fascist dictatorship and the pact of silence that followed it as the price for the transition towards democracy, impact the way that people feel, think, behave? Basque and Catalan nationalism? The country of Opus Dei enacts the first European constitutional amendment to legalize gay marriage? As a hinge between contemporary Europe (and the European Union) and Africa, Asia, and Latin America, Spain is also home to a vibrant, diverse immigrant mosaic that further challenges and complicates notions of self and other. How does the postindustrial landscape impact gender and class? How do people interact with material cultural forms that help shape these contingent identities? These are some of the questions that we will explore as we look at the voices and aesthetic strategies that emerge in (primarily) 20th-century and contemporary literature and film.

## Styles of Paranoia: Conspiracies in Literature from Rousseau to DeLillo

*Jason Earle*

*Open—Fall*

Conspiracies and secret societies really do exist. Yet, in their classical narratives, conspiracies are not just mere plots but prime motors of history—diabolic agents intent on destroying the very fabric of the social order. This course will explore this move from reality to myth, from conspiracy to conspiracy theory, by analyzing the ways in which literature has represented secret plots. Our primary focus will be on French and American writers. Beginning with the paranoid father of French romanticism, Jean-Jacques Rousseau, we will see how the authorial self is often posed as a victim of a vast conspiracy. We will then

turn to one of history's golden ages of conspiracy, post-Revolutionary France, to trace how authors such as Balzac, Stendhal, Baudelaire, and Dumas depicted the figure of the secret society as both a shadowy source of paranoia and an alluring call to comradeship. Moving to the 20th century, we will see how the practice of literature itself came to be defined through conspiratorial discourses, focusing on French writers of modernism such as Proust, Gide, Nizan, and the surrealists. Finally, we will shift to another paranoid time and place, postwar America, in order to uncover how authors such as Pynchon, Didion, and DeLillo broke apart the narrative constructs of conspiracy theories. Throughout the course, we will supplement the study of literature with several key critical works on paranoia and conspiratorial thinking.

## Revolution and Utopia in Language: Russian Literature from Dostoevsky to Platonov

Melissa Frazier

Open—Fall

In his 1984 essay "Catastrophes in the Air," the poet Joseph Brodsky suggests that, as its "every sentence drives the Russian language into a semantic dead end or, more precisely, reveals a proclivity for dead ends, a blind-alley mentality in the language itself," Andrei Platonov's *The Foundation Pit* [1930] can be profitably read as a sequel to Dostoevsky's *Demons* (1872). This course will frame a reading of Russian literature both before and after the 1917 Revolution with Brodsky's insight. We will begin not with *Demons* but with the most important revolutionary and utopian text in Russian literature, Chernyshevsky's novel-manifesto, *What Is To Be Done?* (1863). In response to Chernyshevsky, we will turn first to *Demons* and then to Tolstoy's *Anna Karenina* (1877) before considering Andrei Bely's attempt in *Petersburg* [1916] to write both an explosion into the 20th century and also a culmination of all that has come before. We will then read from the wild burst of creativity in the 1920s as Russian literature fragmented into smaller forms—Shklovsky's *Sentimental Journey* [1923], Zamiatin's *We* [1924], Babel's *Red Cavalry* [1926], Olesha's *Envy* [1927]—before finishing with *The Foundation Pit* and what Brodsky sees as its essentially Dostoevskian message: "Language is a millenarian device, history isn't."

## Empire of Letters: Defining the Arts and the World in the Age of Johnson

James Horowitz

Open—Fall

"Damn Dr. Johnson," grumbles a character in Elizabeth Gaskell's 1853 novel, *Cranford*. By then, Samuel Johnson (1709-84) had been provoking strong feelings for more than a century. In addition to compiling the first English dictionary of note, Johnson was a gifted and hugely influential critic, poet, political commentator, biographer, and satirist, as well as a legendarily pithy conversationalist and master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple James Boswell—who, in 1791, published the greatest (and most fun) of all literary biographies, *The Life of Johnson*, which records, among much else, Johnson's near-blindness, probable Tourette's Syndrome, and selfless love of cats. Now, after the tercentenary of his birth and the flood of books commemorating it, Johnson remains perhaps the most familiar model of a vigorously independent public intellectual, even with (or perhaps because of) his many eccentricities and contradictions such as his hatred of both slavery and the American Revolution. This course will reappraise Johnson's legacy but will do so within a broad cultural survey of the anglophone world across the second half of the 18th century. Along with Johnson, Boswell, and other titans of Enlightenment prose such as Edward Gibbon, David Hume, and Adam Smith, we will sample international writing on imperialism and the slave trade (Olaudah Equiano, the abolitionist poets), the French and American revolutions (Edmund Burke, Thomas Paine), and women's rights (the bluestocking circle, Mary Wollstonecraft). We will also sample the period's fiction (Horace Walpole's Gothic *Castle of Otranto*, Frances Burney's coming-of-age novel *Evelina*), comic drama (Oliver Goldsmith's uproarious *She Stoops to Conquer*), and personal writing (Burney's diary, Boswell's shockingly candid "London Journal"), as well as Celtic literature (James Macpherson), visual art (William Hogarth, Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray, William Collins). We will also glance at Johnson's reception and influence over the centuries; for instance, in the work of Virginia Woolf.

## Games and Play in Medieval Literature

Timothy Miller

Open—Fall

In contrast to popular depictions of the Middle Ages as an era of drab and dull suffering, games and other forms of play flourished across Western Europe during this period. Contemporary games such as chess, backgammon, and playing cards developed into their modern forms during the Middle Ages, and the upper classes enjoyed numerous leisure activities, including hunting, hawking, jousting, and more. In this course, we will study the place of games and gaming in medieval culture as a whole but with particular emphasis on the intersection of those games with Middle English literature. Evidence exists for the oral performance of medieval literary texts alongside other types of entertainments, and the distinction between “game” and “literature” can sometimes become blurred in, for example, formal contests of poetic composition; the courtly “*demaunde d’amor*” poem, which challenges the audience to provide a response; and ritualized insult exchanges—these last the medieval analogue of the rap battle. Our primary readings will include some of the major works of medieval English literature, including *Beowulf*, the Arthurian romance *Sir Gawain and the Green Knight*, and a selection of Chaucer’s *Canterbury Tales*. But we will read these texts paying particular attention to various issues related to games, gaming, contests, competitions, sport, entertainment, and play—for example, the famous “beheading game” motif in *Sir Gawain* and the exchange of boasts in *Beowulf*. Alongside these canonical literary narratives, we will also be reading some less familiar medieval texts, including the verse party game known as *The Chance of the Dice*, an allegorical poem on *The Game and Play of the Chess*, fortune-telling poems such as John Metham’s *Book of Destinies*, as well as some Old English riddles and enigmas that influenced the riddling game in Tolkien’s *The Hobbit*. We will also examine some 20th- and 21st-century games and literary texts that nevertheless bear many traces of the Middle Ages. A genericized version of the medieval West has become the default setting for a number of gaming genres, electronic and otherwise. As we study medieval games and their afterlives, we will take up several questions bearing on the epistemology of reading, writing, game playing, and “game making.” What, for instance, might we learn from understanding literature itself as a kind of game?

## Arthurian Literature and Film

Timothy Miller

Open—Fall

King Arthur, the once and future king, has truly never died. Early historians of England considered Arthur an important figure in the history of the nation, and he quickly became the most enduringly popular hero of medieval romance. This course will provide an introduction to some of the key Arthurian texts from the Middle Ages in the Welsh, French, German, and English traditions but will also invite you to explore the afterlife of Arthurian romance in much more recent English-language literature and film. For example, we will read in its entirety Sir Thomas Malory’s epochal compilation of earlier medieval Arthurian legends, *Le Morte Darthur*, and also T. H. White’s enormously influential 20th-century reimagining of the mythos in *The Once and Future King*—which itself inspired an animated Disney film and the stage musical *Camelot*—and, from there, *Monty Python and the Holy Grail* and *Spamalot*. As we read various iterations of the tales of Gawain, Tristan, Percival, and many of Arthur’s other Knights of the Round Table, we will also examine some of the different cultural, nationalistic, and ideological uses that these stories have served over time. Because our study of more contemporary Arthurian narratives will heavily emphasize the long and varied filmic tradition, we will spend a substantial amount of time discussing adaptation theory as it bears on this most adaptable and adapted of medieval romance cycles, the Matter of Britain.

## The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond

Nicolaus Mills

Open—Fall

The aim of this course is to have students produce a series of nonfiction essays that range from the profile to the review. We start with basic reporting and work our way up to long-form nonfiction. We will read a series of well-known nonfiction writers—among them Tom Wolfe, Joan Didion, John McPhee, and Henry Louis Gates. But the reading that we do is designed to serve the writing. This is not a course in the history of the nonfiction essay; it is a course in writing. Students are assigned essays with deadlines for drafts, rewrites, and final copies. The assignments are not “class exercises” but those that any editor would give. The aim of this course, to paraphrase Tom Wolfe, is to produce nonfiction as lively as fiction; but we will not be engaged in “creative nonfiction” or covert autobiography. The

writer's subject, not the writer, is our primary concern. Accurate reporting is a nonnegotiable starting and finishing point. The course will begin by emphasizing writing technique; and as we move to longer assignments, our focus will be on the role that research, interviews, and legwork play in completing a story. This course is not for students with remedial writing problems or for students taking another writing course. A sample of your work is required for admission.

## Reading Ōe Kenzaburō and Murakami Haruki

*Sayuri I. Oyama*

*Open—Fall*

In this course, we will read English translations of two major contemporary Japanese writers: Ōe Kenzaburō (b.1935) and Murakami Haruki (b.1949). Ōe was awarded the Nobel Prize in Literature in 1994 for creating "an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today." Murakami's fiction has been described as "youthful, slangy, political, and allegorical" and seamlessly blends the mundane with surrealistic elements. We will consider not only the differences between these two writers but also the similar themes in their works (social outcasts, alienation, search for identity, memory and history, legend and storytelling). Our readings will include novels, short stories, nonfiction, and essays; several films will complement our readings.

## The Poetry of Earth: Imagination and Environment in English Renaissance Poetry

*William Shullenberger*

*Open—Fall*

One of John Keats's sonnets begins, "The poetry of earth is never dead." This course will step back from Keats to the writing of several of his great predecessors in the English Renaissance to reflect on how imagination shapes environment and environment shapes imagination in the early modern period. The late 16th and 17th centuries were a time of transition between traditional feudal society with its hierarchical ideas of order, of humanity, and of nature and emerging modernity with its secularizing humanism, its centralization of political and economic power, its development of increasingly dense and complex urban centers, and its commitments to the study and potential mastery of nature through empirical science. With early modernity come all of the challenges to natural environment and its resources with which we are so

familiar and by which we are so challenged: urban sprawl and environmental degradation, privatization of land, air and water pollution, deforestation and exhaustion of other resources, and diminishment of local species populations. We will study how several major writers register and respond to these tensions and these changes in what we might call their environmental vision, their imagination of nature as wilderness, the "other" to civilization and its values, as chaos and threat, as liminal space of transformation, as pastoral retreat, as cultivatable human habitation and home. Class reading will include major works of Shakespeare, Edmund Spenser, John Milton, Andrew Marvell, and Margaret Cavendish. Conference work may entail more extended work in any of these writers or literary modes or other authors in the period who are engaged in theorizing and imagining nature and may include study in history, philosophy, geography, politics, or theory.

## Poetry and the Book

*Fiona Wilson*

*Open—Fall*

Putting a book of poetry together is a difficult and complex task. The poet must consider not only the order of the poems but also the internal narrative of the book as a whole: how its constituent parts "speak" to each other, how key themes and patterns are developed and articulated, how to begin the book, and, even harder, how to end it. Yet, students often encounter poetry primarily through anthologies, with the result that first affiliations are fragmented and obscured. In this class, we take the opposite tack and explore the book of poetry as an event in itself. We read and discuss books by English-language poets across two centuries, from William Blake's artisanal, hand-tinted works to Frank O'Hara's portable "lunch poems." How have individual writers sought to shape readers' experiences through the patterning of content? What kinds of creative decisions—from cover to typeface—affect the appearance of a poetry book? What happens when a poet's work is edited posthumously? Or when a book appears in multiple, evolving versions? What is hypertext poetry, and has it really abolished the poetry book as traditionally understood? Possible authors: William Blake, Walt Whitman, Emily Dickinson, W. B. Yeats, Gertrude Stein, Frank O'Hara, Claudia Rankine, Stephanie Strickland, and others.

## Literature in Translation: Vergil, Ovid, and the Challenge to Autocracy

Emily Katz Anhalt

Open—Spring

What happened to Roman intellectual and political life under the reign of Augustus? How did Roman epic poetry transform poetic tradition and confront political authority? Students will read Vergil's *Aeneid* and Ovid's *Metamorphoses* in English, as well as additional works of Ovid, Livy, and Horace.

## Recovering Jane Austen

James Horowitz

Open—Spring

Forget Colin Firth, Keira Knightley, and (especially) Anne Hathaway. Our course will cut through two centuries of sentimental misconceptions about the fiction and career of Jane Austen (1775-1817) and restore her novels to the boisterous period in which she lived and wrote: late Georgian Britain, on the stormy borderland between the Enlightenment and Romanticism. Far from the gentle and retiring scribbler whom we know from tradition, Austen was, in fact, a professionally ambitious, socially engaged, and formally experimental artist—both a master of style and characterization and a topical satirist of lacerating insight and wit. We will pay close attention to all of Austen's major writing—not only her six novels but also to her saturnalian shorter works and some of her revealing and often caustic correspondence and an array of literary productions that shaped her attitudes and artistry, including stage comedy, lyric poetry, political and moral philosophy, conduct literature, and Gothic, amorous, and sentimental fiction. The result, it is hoped, will be an expert knowledge of Austen's canon and of her responses to the most controversial subjects of her age: the French Revolution and Napoleonic Wars; female education and authorship; courtship, marriage, and sexuality; the role of the church; slavery and abolition; the growth of the British Empire; consumer culture; and the rise of the novel. We will also survey the critical and scholarly reception of Austen's fiction from Regency-era book reviews to recent landmarks in Austen studies.

## Acting Up: Theatre and Theatricality in Enlightenment England

James Horowitz

Open—Spring

From melodrama to burlesque, farce to musical theatre, the Restoration and 18th-century England helped shape the modern conventions of dramatic art and popular entertainment. The era also introduced an early form of celebrity culture, thanks in part to the rise of England's first professional female actors and the reign of a king, Charles II, who loved theatre and all-too-public extramarital sex. The prominence of drama also raised unsettling questions about the nature and potential of performance itself, not only as a form of artistic practice but also as an element of social and political life: What if our seemingly God-given identities (king and subject, husband and wife) were merely factitious roles that we could adopt or discard at will? This course will consider how authors and theatrical professionals from the 1660s to the 1790s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to Hollywood films that have inherited and adapted the legacy of Enlightenment-era entertainments. Our emphasis will be on plays, with a survey of major 18th-century comedies (some of the funniest ever written), parodies, afterpieces, heroic tragedies, imperial pageants, sentimental dramas, and Gothic spectacles by authors such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, John Gay, Henry Fielding, and Hannah Cowley. We will also consider nondramatic writing on performance and theatrical culture, including 18th-century acting manuals, racy theatrical memoirs, and a “masquerade novel” by Eliza Haywood, as well as films by directors such as Howard Hawks, Billy Wilder, and Hal Ashby.

## No Girls Allowed? Women and Science Fiction

Timothy Miller

Open—Spring

Some historians of science fiction would locate the beginnings of the modern genre in Mary Shelley's *Frankenstein*; but in the first half of the 20th century, science fiction was inarguably dominated by male authors, readers, filmmakers, and fans. The first science-fiction pulp magazines printed short stories written almost exclusively by men, and the typical narratives of the time also catered to a readership at least perceived to be almost

## 70 Literature

exclusively male—rarely featuring women as characters in any role except that of the damsel in distress or villainous temptress. Even when Sarah Lawrence alumna Alice Sheldon began publishing overtly feminist science fiction under the pen name “James Tiptree Jr.” in the 1960s and ’70s, some readers refused to believe that a woman could be behind the pseudonym. Today, however, the ranks of science-fiction authors are filled with females who have found the genre a unique tool for exploring women’s issues and often for developing feminist ideas in an imaginative space uniquely suited to their progressive aims—for example, by positing the possibility of radically different social structures in the far future (perhaps in utopias or dystopias) or by pondering more fluid alien gender identities or the consequences of new reproductive technologies. In spite of—and in defiance of—the historical and, to some extent, continuing identification of science fiction as a predominantly masculine or even “macho” field, our syllabus will consist entirely of female authors writing within or in close proximity to genre science fiction: not only Shelley and other earlier authors of so-called proto science fiction but also major figures of 20th- and 21st-century literature such as Ursula K. Le Guin, Joanna Russ, Octavia Butler, Nicola Griffith, Margaret Atwood, Jeanette Winterson, and many others. We will also examine some of the perhaps unexpected affiliations and convergences between feminist theory and science fiction, best exemplified in the works of Donna Haraway.

### Vision, Fantasy, Romance: Chaucer’s Early Poetry in Context

*Timothy Miller*

*Open—Spring*

Gods and goddesses, heroes and heroines, talking birds and castles in the air, love and betrayal in times of war, prophetic dreams and visionary journeys through the cosmos...all of these and more appear in the early poetry of Geoffrey Chaucer. Although Chaucer has been called “the Father of English Poetry” largely in recognition of his longest and most famous work, *The Canterbury Tales*, he would still number among the most important of medieval poets had he never written this later text. This course will focus on the lesser known half of Chaucer’s considerable poetic output; and our readings will include a diverse mixture of dream visions, ballads, fables, romances, and even a medieval analogue of the modern short story collection. As we read Chaucer’s early poetry “in context,” we will read widely in some of his literary predecessors, contemporaries, and

imitators—meaning that this course can also serve as an introduction to late medieval literature as a whole. A trip through Chaucer’s library will take us on a whirlwind tour of medieval European literature and its origins. We will examine the mythologies and epic traditions of classical Greece and Rome, as well as a great deal of Continental French and Italian literature from the century or so preceding Chaucer’s time, including the Arthurian *lais* of Marie de France, the “bestselling” allegorical dream vision known as *Le Roman de la Rose*, and some of the works of Dante, Petrarch, and Boccaccio. Finally, the course will conclude with a quick survey of Chaucer’s later literary legacies, particularly in 15th-century England and Scotland. The Scottish poet Robert Henryson, for example, produced a sequel to Chaucer’s tragic romance of *Troilus and Criseyde* that, in turn, influenced Shakespeare.

### Modern Japanese Literature

*Sayuri I. Oyama*

*Open—Spring*

This seminar is an introduction to Japanese literature, in English translation, from the early 20th century to the present. We will move chronologically to consider how writers represented Japanese modernity in its varied forms. As Japan’s borders shifted dramatically from prewar and wartime imperialism to postwar occupation, its writers radically scrutinized the meanings of Japanese collective and individual identities. Writers we will read include Shimazaki Toson, Natsume Soseki, Akutagawa Ryunosuke, Ota Yoko, Kawabata Yasunari, Abe Kobo, Yoshimoto Banana, Murakami Haruki, and Ogawa Yoko. Several films will complement our readings. For students with Japanese language skills, conference work may incorporate readings in Japanese.

### Literature in Translation: Divine and Human Comedies: Dante and Boccaccio

*Judith P. Serafini-Sauli*

*Open—Spring*

Within two generations, two Tuscans produced extraordinary works of literature: Dante’s *Comedia*, written in the first two decades of the 14th century, and Boccaccio’s *Decameron*, written in the middle of the same century. Dante’s *Divine Comedy* is a kind of summa of medieval culture, a prism through which he filters classical and medieval civilization and melds them in one magnificent and totalizing Christian vision that embraces art, literature, philosophy, science, history, and theology. Like all

concepts of heaven and hell, it is a repository for dreams of ecstasy, fantasies of horror, and, most importantly, moral guidance. It is the magnificent vision of a profoundly religious and sophisticated Roman Catholic of the 13th and 14th century in Italy. A generation later, Boccaccio—a great admirer and imitator of Dante, as well as one of the first commentators of the *Comedia* (and sometimes credited with having added the adjective “divina” to a work Dante simply called “Comedia”)—writes his *Decameron*, a magisterial collection of short stories that represent an astonishing variety of human experiences in a vast range of narrative registers. In contrast to Dante’s “divine” comedy, Boccaccio’s work has been characterized as a “human” comedy—earthbound, humorous, indulgent, and dramatically different from the work of his admired predecessor. In this course, we will read both works, concentrating on salient cantos and stories to try to understand the genius of these two extraordinary authors, as well as some of their cultural origins, the new mercantile world of the 14th century, and the enormous changes that they effected in Western literature.

## Slavery: A Literary History

*William Shullenberger*

*Open—Spring*

This course aims to provide a long view of literary representations and responses to slavery and the slave trade in the Americas from William Shakespeare to Toni Morrison and Edward P. Jones. Expressing the conflicted public conscience—and perhaps the collective unconscious—of a nation, literature registers vividly the human costs (and profits) and dehumanizing consequences of a social practice whose legacy still haunts and implicates us. We will study some of the major texts that stage the central crises in human relations, social institutions, and human identity provoked by slavery, considering in particular how these texts represent the perverse dynamics and identifications of the master-slave relationship; the systematic assaults on identity and community developed and practiced in slave-owning cultures; modes of resistance, survival, and subversion cultivated by slave communities and individuals to preserve their humanity and reclaim their liberty; and retrospective constructions of and meditations on slavery and its historical consequences. Since literary structure and style are not only representational but also a means of subversion, resistance, and reclamation, we will do a lot of close reading. Readings will be drawn from the works of William Shakespeare, Aimé Césaire, Aphra Behn, Olaudah Equiano, Mary Prince, Frederick

Douglass, Harriet Beecher Stowe, Mark Twain, Charles Chesnut, William Faulkner, Toni Morrison, and Edward P. Jones. Conference work may entail more extended work in any of these writers or literary modes or in other writers engaged in the representation and interrogation of slavery, may be developed around a major theme or topic, and may include background study in history, philosophy, geography, politics, or theory.

## Green Romanticisms

*Fiona Wilson*

*Open—Spring*

The British Romantic movement, it has been said, produced the first “full-fledged ecological writers in the Western literary tradition.” To make this claim, however, is to provoke a host of volatile questions. What exactly did the Romantics mean by “Nature”? What were the aesthetic, scientific, and political implications of so-called Green Romanticism? Most provocatively, is modern environmental thought a continuation of Green Romanticism or a necessary reaction against it? This course considers such issues through the prism of late 18th- and early 19th-century British literature, with additional forays into contemporary art and scientific writing and other national literatures. Possible areas of discussion include the following: leveling politics, landscape design, imperialism, astronomy, medicine, the visionary imagination, “peasant poetry,” vegetarianism, the sex life of plants, breastfeeding, ballooning, deism, sublime longings, organic form, and the republic of nature—with works by, among others, Edmund Burke, William Gilpin, Dorothy and William Wordsworth, S. T. Coleridge, John Clare, Charlotte Smith, Charles Darwin, Tom Stoppard, and others.

## Eight American Poets

*Neil Arditi*

*Sophomore and above—Year*

American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on the trajectories of eight major American poetic careers. We will begin with Whitman and Dickinson, those fountainheads of the visionary strain in American poetic tradition, before turning to Robert Frost, Wallace Stevens, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. Some of the poems that we will be reading are accessible on a superficial level and present challenges to interpretation only on closer inspection; other poems—most notably, the poems of Dickinson, Stevens, Eliot, and Crane—present significant challenges at the most basic level of interpretation.

The major prerequisite for this course is, therefore, attitudinal: a willingness to grapple with literary difficulty and with passages of poetry that are, at times, wholly baffling or highly resistant to paraphrase. We will seek to paraphrase them anyway—or account, as best we can, for the meanings that they create out of the meanings that they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems (and poets) that we encounter through close, imaginative reading and informed speculation.

## Issues in Comparative Literary Studies

**Bella Brodzki**

*Sophomore and above—Year*

As a discipline that defines itself as an interdisciplinary, cross-cultural, and transnational enterprise, comparative literature occupies a distinct place in the humanities. Many locate the origins of “Comp Lit” in Goethe’s conception of Weltliteratur, according to which the literary imagination transcends national and linguistic borders even as it views every work of literature as historically situated and aesthetically unique. Since its beginnings, comparative literature has foregrounded the dynamic tension between text and context, rhetoric and structure—comparing different works within and across genre, period, and movement in their original language. By balancing theoretical readings in/about comparative literature with concrete examples of close textual analyses of poems, plays, short stories, and novels, this course will also expose students to the ways in which comparative literature has expanded from its previous classically cosmopolitan and fundamentally Eurocentric perspectives to its current global, cultural configurations. Comparative literature is continually reframing its own assumptions, questioning its critical methodologies, and expanding its objects of study. Today, it is impossible to study comparative literature without engaging its relation to translation studies, postcolonial and diaspora studies, and globalization, as well as to the ongoing concerns and various approaches of language-rich literary criticism and theory.

*Prerequisite: Previous course in literature and some proficiency in a foreign language.*

## Shakespeare and Company

**Ann Lauinger**

*Sophomore and above—Year*

The core of this course is a generous selection of Shakespeare’s plays, representing the range of

genres and styles in which he worked over a lifetime. While Shakespeare was in some ways unique, the London theatre of his time was highly collaborative and attracted many gifted and successful playwrights. So we will also read Marlowe, Ben Jonson, and some writers perhaps less well known today: Kyd, Tourneur, Middleton, Beaumont, and Fletcher. We want to understand these plays first by making a close examination of their language and dramatic construction and then by referring not only to the physical and social organization of playhouses and acting companies but also to some of the cultural and intellectual traditions of the period. In conference, students might work further on any of the playwrights that we will be reading or look at other literature of the period; they might investigate a part of the cultural or historical context of the Renaissance or pursue a wholly unrelated topic, depending on their interests and needs.

## The Making of Modern Theatre: Ibsen and Chekhov

**Joseph Lauinger**

*Sophomore and above—Year*

A study of the originality and influences of Ibsen and Chekhov, the first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov, who in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

## Declarations of Independence: American Literary Masterworks

**Nicolaus Mills**

*Sophomore and above—Year*

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition of rebellion that goes to the heart of American literature. Time and again, America’s best writers have adapted the values of the American Revolution to their own purposes. In rebelling against religious orthodoxy, slavery, a market economy, and the relegation of women to



second-class citizens—to name just a few of their targets—America’s prose writers have produced a tradition at odds with the country but consistent with the spirit of the Founding Fathers. Declarations of Independence will focus on this tradition in terms of American literary masterworks that feature the writing of Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, Henry James, Edith Wharton, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, John Steinbeck, Zora Neale Hurston, J. D. Salinger, and Sylvia Plath. Students will begin their conference work by putting the classic 19th-century American novel in perspective by looking closely at a series of classic 19th-century British novels.

## The Music of What Happens: Alternate Histories and Counterfactuals

*Fredric Smoler*

*Sophomore and above—Year*

The alternate history, which imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past—is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were, until very recently, only a subgenre of science fiction, two celebrated American “literary” novelists, Philip Roth and Michael Chabon, have within the last four years written well-regarded novels of alternate history (*The Plot Against America* and *The Yiddish Policemen’s Union*). Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have, until recently, scorned the practice as a vulgar parlor game; but this is beginning to change. In the early 1990s, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences. Cambridge more recently published a volume analyzing alternate histories of the Second World War; and in 2006, the University of Michigan Press published an interesting collection of counterfactual analyses, titled *Unmaking the West*. This course will examine a number of fictions of alternate history, some reputable and some less reputable, and also look at some of the recent academic work on the subject. We shall attempt to understand what it might mean to think seriously about counterfactuals, about why fictions of—and academic works on—alternate history have become significantly more widespread, and about what

makes an alternate history aesthetically satisfying and intellectually suggestive rather than hamfisted, flat, and profoundly unpersuasive.

## Studies in the 19th-Century Novel

*Ilja Wachs*

*Sophomore and above—Year*

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they were confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists’ works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

## Hauntologies: Specters of the Subject Cultural Formations

*Robert R. Desjarlais, Una Chung*

*Intermediate—Spring*

“The future belongs to the ghosts,” remarked the philosopher Jacques Derrida in 1996. As his interlocutor Bernard Stiegler phrases the main idea behind this statement, “Modern technology, contrary to appearances, increases tenfold the power of ghosts.” With the advent of the Internet, various forms of social media, and the ubiquity of filmic images in our lives, Derrida’s observations have proven to be prophetic such that they call for a new field of study, one that requires less an ontology of the real and more a “hauntology” (to invoke Derrida’s punning term) of the spectral, the virtual, the phantasmic, the recurrent. In this seminar, we consider ways in which the present is haunted by a condition of spectrality. Topics to be covered include: ghosts and hauntings, figures and apparitions, history and memory, trauma and political crisis, digital interfaces, visual and acoustic images. We will be considering a range of films and video, photography, literary texts, acoustic reverberations, Internet and social media, and everyday discourses

and imaginings. Through these inquiries, we will be able to further our understanding of the nature of specters and apparitions in the contemporary world in their many forms and dimensions. Students will be invited to undertake their own hauntologies and thus craft studies of the phenomenal force of specters, hauntings, and the apparitional in particular social or cultural contexts.

## War, Violence, Spectacle

*Una Chung*

*Advanced—Fall*

"Writing has now come face-to-face with a most crucial juncture: to negotiate with the inescapable presence of violence," says Jason Mohaghegh. This course looks at the fiendish ways in which war haunts Asian/American writing of the late 20th century. Beyond the geopolitical event, wars enter memories, dreams, fantasies; reroute kinship structures and create unexpected alliances; re-map civil societies according to spontaneously naturalized conceptions of an internal enemy, detainee, POW; merge espionage, intelligence, and treachery into tropes of ethnic identity; and blur boundaries of peace and conflict into endless territories of home inseparable from terrains of war. "This is not dialectics; this is irrelevant catastrophe, for though the West forever stands as the First World, the East is never the Second or Third World, but rather the Seventh or Twelfth now becoming a Zero-World (insurgent waves of obsolescence)." (Mohaghegh). We will track literary texts into contagious zones of ancient media and new rituals. We will read analyses of contemporary war and theories of war technologies against the grain to extract the signs of a new aesthetics of violence.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Chinese Literature and Folktales: Ghosts, Bandits, Heroes, and Lovers** (p. 12), Ellen Neskari *Asian Studies*

**Writing India: Transnational Narratives** (p. 12), Sandra Robinson *Asian Studies*

**Women and the Politics of Memory** (p. 51), Eileen Ka-May Cheng *History*

**Dramaturgy** (p. 131), Stuart Spencer *Theatre History and Histrionics* (p. 132), Stuart Spencer *Theatre*

**Shapes, Self, and Bridges: An Exploration of Poetry and Memoir** (p. 162), Rachel Eliza Griffiths *Writing*

## MATHEMATICS

Whether they had any interest in mathematics in high school, students often discover a new appreciation for the field at Sarah Lawrence College. In our courses—which reveal the inherent elegance of mathematics as a reflection of the world and how it works—abstract concepts literally come to life. That vitality further emerges as faculty members adapt course content to fit student needs, emphasizing the historical context and philosophical underpinnings behind ideas and theories. By practicing rigorous logic, creative problem solving, and abstract thought in small seminar discussions, students cultivate habits of mind that they can apply to every interest. With well-developed, rational thinking and problem-solving skills, many students continue their studies in mathematics, computer science, philosophy, medicine, law, or business; others go into a range of careers in fields such as insurance, technology, defense, and industry.

### First-Year Studies: The New Elements: Mathematics and the Arts

*Philip Ording*

*FYS*

This seminar will explore the bearing of modern mathematical ideas on 20th-century creative and performing arts. Euclid's collection of geometric propositions and proofs, entitled *The Elements*, is an archetype of logical reasoning that, since antiquity, has had a broad influence beyond mathematics. The non-Euclidean revolution in the 19th century initiated a radical re-conception of not only geometry but also mathematics as a whole. We will investigate, on the one hand, the role of "math as muse," a source of new forms of expression that include, for example, non-Euclidean geometry, the fourth dimension, set theory, functions, networks, topology, and chance. On the other hand, we will study "math as maker" and the artists and writers who, intentionally or unintentionally, adopt modern mathematical attitudes in an attempt to break with the past. While the seminar will not aim for a comprehensive survey of the entire last century, we will investigate a sequence of case studies, including: Russian Suprematist art; the Bauhaus school in Western European architecture and design; Serialism in Western music; OuLiPo, "a secret laboratory of literary structures" in postwar French literature; and postmodern dance in 1960-70s North America, among others. This course assumes no particular expertise with mathematics or cultural

history. Seminar readings, guest speakers, and a program of art and performance viewings will establish a basis for investigating the relevance of fundamental mathematical concepts to modern literature and the arts. One of the primary goals of the seminar is to assess the variety of ways that mathematics and the arts pose and address questions. Conference projects in the fall will focus on one of the elements of modern mathematics; in the spring, on an individual artist, composer, writer, or dancer whose work reflects a mathematical imagination.

## An Introduction to Statistical Methods and Analysis

*Daniel King*

*Lecture, Open—Fall*

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration will include the core statistical topics in the areas of experimental study design, sampling theory, data analysis, and statistical inference. Applications will be drawn from current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Spreadsheet statistical software will be introduced and used extensively in this course, but no prior experience with the software is assumed. Conference work will involve working in a small group to conceive and execute a small-scale research study. This seminar is an invaluable course for anybody planning to pursue graduate work and/or research in the natural sciences or social sciences. No college-level mathematical knowledge is required.

## Game Theory: The Study of Strategy and Conflict

*Daniel King*

*Lecture, Open—Spring*

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the parlance of social scientists and mathematicians, is any situation involving two or more participants (*players*) capable of rationally choosing among a set of possible actions (*strategies*) that lead to some final result (*outcome*) of typically unequal value (*payoff or utility*) to the

players. Game theory is the interdisciplinary study of conflict, whose primary goal is the answer to the single, simply stated but surprisingly complex question: What is the best way to “play”? Although the principles of game theory have been widely applied throughout the social and natural sciences, the greatest impact has been felt in the fields of economics, political science and biology. This course represents a survey of basic techniques and principles. Of primary interest will be the applications of the theory to real-world conflicts of historical or current interest. *The minimum required preparation for successful study of game theory is one year each of high-school algebra and geometry. No other knowledge of mathematics or social science is presumed.*

## Calculus II: Further Study of Motion and Change

*Jorge Basilio*

*Open—Fall*

This course continues the thread of mathematical inquiry, following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, and power series representations of functions. For conference work students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. The theory of limits, differentiation, and integration will be briefly reviewed at the beginning of the term. *Prerequisites: One year of high school calculus or one semester of college-level calculus. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible.*

## Calculus I: The Study of Motion and Change

*Jorge Basilio*

*Open—Spring*

Our existence lies in a perpetual state of change. An apple falls from a tree. Clouds move across expansive farmland blocking out the sun for days. Meanwhile, satellites zip around the Earth, transmitting and receiving signals to our cell phones.

The calculus was invented to develop a language to accurately describe and study the change that we see. The ancient Greeks began a detailed study of change but were scared to wrestle with the infinite, so it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Prerequisites: The minimum required preparation for successful study of the Calculus is one year each of high school algebra and geometry. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible.*

## Multivariable Modeling I: Vectors, Functions, and Matrices

**Daniel King**

*Intermediate—Fall*

Rarely is a quantity of interest (tomorrow's temperature, unemployment rates across Europe, the cost of a spring break flight to Denver) a simple function of just one other variable. Reality, for better or worse, is mathematically multivariable. This course provides an introduction to an array of topics and tools used in the mathematical analysis of multivariable functions. The intertwined theories of vectors, functions, and matrices will be the central theme of exploration in this first semester of the Multivariable Modeling two-course sequence. Specific topics to be covered include the algebra and geometry of vectors in two, three, and higher dimensions; dot and cross products and their applications; equations of lines and planes in higher dimensions; solutions to systems of linear equations using Gaussian elimination; theory and applications of determinants, inverses, and eigenvectors; volumes of solids in three dimension via integration; and spherical and cylindrical coordinate systems. Conference work will involve a concentrated investigation of one application of multivariable

mathematics. *Prerequisite: successful completion of Calculus II or the equivalent (a score of 4 or 5 on the Calculus BC Advanced Placement exam).*

## Discrete Mathematics: A Gateway to Advanced Mathematics

**Philip Ording**

*Intermediate—Fall*

Your voice will produce a mostly continuous sound signal when you read this sentence out loud. As it appears on the page, however, the previous sentence is composed of 79 distinct characters, including letters and a punctuation mark. Measuring patterns—whether continuous or discrete—is the *raison d'être* of mathematics, and different branches of mathematics have developed to address the two sorts of patterns. Thus, a course in calculus treats motion and other continuous rates of change. In contrast, discrete mathematics addresses problems of counting, order, computation, and logic. We will explore these topics and their implications for mathematical philosophy and computer science. The form of this seminar will be that of a (mathematical) writing workshop. We will work collaboratively to identify and reproduce the key formal elements of mathematical exposition and proof as they appear in both the discrete mathematics literature and in each other's writing. This seminar is designed for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, law, logic, or philosophy.

## Multivariable Modeling II: Differential Equations

**Daniel King**

*Intermediate—Spring*

Many laws governing physical and natural phenomena and, of late, a growing number of theories describing social phenomena are expressed in terms of the rates of change (derivatives) of interrelated variables. Differential equations, the branch of mathematics that explores these important relationships, provides a collection of tools and techniques fundamental to advanced study in engineering, physics, economics, and applied mathematics. The investigation of such equations and their applications will be the focus of this second half of the Multivariable Modeling two-course sequence. Conference work will involve a concentrated investigation of one application of multivariable mathematics. *Prerequisite: successful*

*completion of Multivariable Modeling I or the equivalent (college-level courses in Multivariable Calculus and Linear Algebra).*

## Topology

*Philip Ording*

*Advanced—Spring*

First known as the geometry of position, topology is the study of spatial properties that do not depend on distance or angle measure. Such properties include order, continuity, configuration, boundary, and dimension. Gottfried Leibniz was probably the first mathematician to recognize the need for such methods when he wrote, "I am not content with algebra, in that it yields neither the shortest proofs nor the most beautiful constructions of geometry...we need yet another kind of analysis...which deals directly with position, as algebra deals with magnitude." The unusual task of measuring space without distance, let alone coordinates, is achieved through the language of sets; and the seminar is primarily concerned with so-called point-set topology. Today, the field of topology is an active area of mathematics research, and we will discuss the questions that motivate its various branches, including geometric, algebraic, and differential topology. Conference work will be allocated to clarifying course ideas and exploring additional mathematical topics. *Successful completion of a yearlong study of calculus is required; completion of an intermediate-level course (e.g., Discrete Mathematics, Linear Algebra, Multivariable Calculus, or Number Theory) is strongly recommended.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

**Modern Physics (p. 93),** Scott Calvin *Physics*

## MIDDLE EASTERN AND ISLAMIC STUDIES

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Islamic Art and Society (p. 8),** Jerrilynn Dodds *Art History*

**From Medina to Metropolis: The City in Middle Eastern History (p. 53),** Matthew Ellis *History*

**Women and Gender in the Middle East (p. 52),**

Matthew Ellis *History*

**First-Year Studies: Jewish Spirituality and Culture (p. 109),** Glenn Dynner *Religion*

**Muslim Ethics and Religious Law (Shari'a) (p. 112),** Kristin Zahra Sands *Religion*

**Muslim Thought and Cultures (p. 109),** Kristin Zahra Sands *Religion*

**The Qur'an and Its Interpretation (p. 110),** Kristin Zahra Sands *Religion*

## MODERN AND CLASSICAL LANGUAGES AND LITERATURES

At Sarah Lawrence College, we recognize that languages are, fundamentally, modes of being in the world and uniquely reveal the way that we exist as human beings. Far from being a mechanical tool, language study encourages self-examination and cross-cultural understanding, offering a vantage point from which to evaluate personal and cultural assumptions, prejudices, and certainties. Learning a new language is not about putting into another verbal system what you want or know how to say in your own language; rather, it is about learning by listening and reading and by gaining the ability to think in fundamentally different ways.

The College offers seven modern and two classical languages and literatures. Students may take Chinese, French, German, Italian, Japanese, Russian, and Spanish from beginning to advanced levels that equally stress the development of communicative skills such as speaking, listening comprehension, reading, and writing, as well as the study of literature written in these languages in Europe, Africa, Asia, and the Americas. We also offer Greek (Ancient) and Latin at the beginning, intermediate, and advanced levels, emphasizing the exploration of ancient texts in their original historical, political, artistic, and social contexts and encouraging an assessment of ancient works on their own terms as a means of elucidating both timeless and contemporary human issues and concerns.

As is the case for all seminars at Sarah Lawrence College, our language classes are capped at 15. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language assistants in small groups, language clubs, and language lunch tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and

languages that we teach—through lectures, exhibits, plays, films, opera, and many other cultural events that are readily available. Conference work in a language class provides an opportunity for students to pursue their own particular interest in the language. Student conference projects are exceptionally diverse, ranging from reading or translation, internships, or work on scholarly or creative writing to listening to music, watching films, or the extended study of grammar. In Greek (Ancient) and Latin courses, beginning students acquire in one year a solid foundation in grammar, syntax, and vocabulary. Equivalent to three courses at other colleges and universities, one year of Greek (Ancient) or Latin at Sarah Lawrence College empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

The interdisciplinary approach across the curriculum at Sarah Lawrence College also means that students can take their study of language to conference work for another class; for example, reading primary texts in the original Spanish for a class on Borges and math, studying Russian montage or 20th-century Japanese cinema for a class on film history, or performing German *lieder* or Italian opera in voice class or Molière in a theatre class. The language faculty also offer literature courses in translation, so that students can choose to combine literature study with conference work in the original languages. We also sponsor an annual journal of translation, *Babel*, which invites submissions from across the College.

Finally, our open curriculum encourages students to plan a semester or an entire year abroad, and a large percentage of our students spend their junior year in non-English-speaking countries. In addition to our long-established programs in Florence, Catania, Paris, and Cuba, the College has recently initiated study-abroad programs in Barcelona, Peru, and Tokyo. There are also two summer programs: German Studies, Art and Architecture, and Dance in Berlin and Translation Studies in Buenos Aires. Our study-abroad programs are usually based on a concept of “full immersion,” including experiences such as study at the local university, homestays, and volunteer work in the country. We also send students to many non-Sarah Lawrence College programs all over the world.

Languages offered include:

- Chinese
- Classics
- French

- German
- Greek (Ancient)
- Italian
- Japanese
- Latin
- Russian
- Spanish

## MUSIC

The music program is structured to integrate theory and practice. Students select a combination of component courses that together constitute one full course, called a Music Third. A minimal Music Third includes four components:

1. Individual instruction (instrumental performance, composition, or voice), the central area of study around which the rest of the program is planned
2. Theory and/or history (see requirements below)
3. A performance ensemble (see area requirements below)
4. Concert attendance/Music Tuesdays (see requirements below)

The student, in consultation with the faculty, plans the music program best-suited to his or her needs and interests. Advanced students may, with faculty consent, elect to take two-thirds of their course study in music.

## First-Year Studies: Music and Technology

*John A. Yannelli*  
FYS

*Note: This is a full Music Third open to students at any level interested in the study and performance of music.*

Each student in First-Year Studies in Music will be enrolled in a full music program—a Music Third—that reflects Sarah Lawrence’s educational philosophy of closely integrating theory and practice in the study of music. The music program (Music Third) consists of a number of components: individual instruction in voice, an instrument, or composition; courses in history and/or theory; participation in an ensemble; and concert attendance. In addition, all students in this course will be members of a weekly seminar, which provides a forum to explore a broad range of musical topics in both artistic and critical ways. The focus of the seminar will be the development and role of

music technology—from the evolution of traditional instruments, such as the piano and electric guitar, to the invention of the synthesizer, the iPod, and the use of laptop computers as musical instruments. We will explore all genres of music, including both traditional and experimental electronic music. In order to develop and improve their insights and their ability to share them with others, students will write regular response papers and give short presentations. In the spring, they will also undertake a larger research project. First-Year Studies in Music is designed for students with all levels of prior music experience, from beginning to advanced.

## Seminar

The following seminar with conferences is offered to the College community and constitutes one-third of a student's program. Art and Pop, Culture and Nature: Ethnomusicology and Global Musical Ecologies may also be taken as a yearlong component in a Music Third. See Components, below, for specific requirements for students taking Advanced Theory.

## Art and Pop, Culture and Nature: Ethnomusicology and Global Musical Ecologies

*Niko Higgins*

*Note: This course may also be taken as a yearlong component.*

How is listening a way of knowing? This course uses the idea of musical ecologies to approach music as a way of understanding both people and their surroundings. We will examine how music makes the relationships between people and their environments audible by listening to music and hearing gender, race, class, identity, generational difference, nationalism, nature, and place. By encountering musical diversity through listening and reading materials, as well as through performance ensembles, students will develop the critical thinking skills to make connections between the sonic and textual and better understand the many ways in which music and sound are meaningful around the world. The fall semester will focus on how music sounds the relationships between people, using selected ethnographic examples of art and popular music from across Asia and the Middle East. Topics will include Balinese gamelan, South Indian classical music, Taiko, Southeast Asian Heavy Metal, Iranian Pop, Japanese Hip Hop, Bollywood, World Jazz, Noise, and K Pop. Themes such as transnational circulation, cultural imperialism, and sound reproduction technology—including the radio, LP, mp3, and Internet—will be considered. Participation

in the Balinese Gamelan, a bronze percussion orchestra, is required for the fall semester. The spring semester will delve further into the idea of musical ecologies by exploring intersections of music, culture, and nature. Themes will include music vs. sound, acoustic ecology, environmental activism, and the cultural construction of nature. Class sessions will focus on Appalachian coal mining songs, indigenous and folk music from Eastern Europe and the Arctic, art music composition, soundscapes, field recordings, birdsong, and musical responses to environmental crises such as Hurricane Katrina and the nuclear accident in Fukushima, Japan. *Participation in the West African percussion ensemble is encouraged but not required for the spring semester. No prior musical experience is necessary.*

## Components

### Individual Instruction

*Arranged by audition with the following members of the music faculty and affiliate artists:*

**Composition**—Chester Biscardi, Paul Kerekes, Patrick Muchmore, John Yannelli

**Guitar (acoustic), Banjo, and Mandolin**—William Anderson

**Guitar (jazz/blues)**—Glenn Alexander

**Bass (jazz/blues)**—Bill Moring

**Harpichord and Fortepiano**—Carsten Schmidt

**Piano**—Chester Biscardi, Martin Goldray, Bari Mort, Carsten Schmidt

**Piano (jazz)**—Michael Longo

**Voice**—Hilda Harris, Eddy Pierce-Young, Wayne Sanders, LaRose Saxon (S), Thomas Young (F)

**Flute**—Kelli Kathman

**Oboe**—James Smith

**Clarinet**—Igor Begelman

**Saxophone (jazz and classical)**—Robert Magnuson

**Bassoon**—James Jeter

**Trumpet**—Jon Owens

**Tuba**—Andrew Bove

**Percussion**—Matt Wilson (drum set)

**Percussion**—Ian Antonio (mallet)

**Harp**—Kirsten Agresta

**Violin**—Sung Rai Sohn

**Viola**—Daniel Panner

**Violoncello**—Brian Snow

**Contrabass**—Mark Helias

The director of the music program will arrange all instrumental study with the affiliate artist faculty, who teach off campus. In all cases, individual instruction involves consultation with members of

the faculty and the director of the music program. Instructors for instruments not listed above will also be arranged.

### Lessons and Auditions

Beginning lessons are offered only in voice and piano. A limited number of beginning acoustic guitar lessons are offered based on prior musical experience. All other instrumentalists are expected to demonstrate a level of proficiency on their instruments. In general, the music faculty encourages students to prepare two excerpts from two contrasting works that demonstrate the student's musical background and technical abilities. Auditions for all instruments and for voice, which are held at the beginning of the first week of classes, are for placement purposes only.

### Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for his or her current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or in a studio class. There are four different studio classes, as well as the seminar, Self-Discovery Through Singing. Voice juries at the end of the year evaluate each student's progress.

### Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate his or her musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given his or her current level of preparation.

### Acoustic and Jazz Guitar Auditions and Placement

The guitar faculty encourages students to prepare two contrasting works that demonstrate the student's musical background, guitar technique, and—for jazz and blues—improvisational ability. Guitar auditions enable the faculty to place the guitarist with the appropriate teacher in either an individual guitar lesson or in the Guitar class.

### Composition Lessons

The student who is interested in individual instruction in composition must demonstrate an appropriate background.

## Theory and Composition Program

Theory I, Theory II, and Advanced Theory, including their historical studies corollaries, make up a *required theory sequence* that must be followed by all music students unless they prove their proficiency in a given area. Entry level will be determined by a *diagnostic exam*, which will be administered right after the Music Orientation Meeting that takes place during the first day of registration.

### Theory I: Materials of Music

*Martin Goldray, Paul Kerekes*

This introductory course will meet twice each week (two 90-minute sessions). We will study elements of music such as pitch, rhythm, intensity, and timbre to see how they combine in various musical structures and how these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. *This course is a prerequisite to the Theory II: Basic Tonal Theory and Composition and Advanced Theory sequence.*

### Theory II: Basic Tonal Theory and Composition

*Paul Kerekes, Patrick Muchmore*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, composition, and aural skills. *The materials of this course are prerequisite to any Advanced Theory course, and at least one of the following Advanced Theory courses is required after Theory II. Survey of Western Music is required for all students taking Theory II who have not had a similar history course.*

*With Advanced Theory, students are required to take either a yearlong seminar or two semester-long seminars in music history, which include Bach (spring); Jazz History; First Viennese School (fall); Romanticism in 19th-Century European Music (spring); and Art and Pop, Culture, and Nature: Ethnomusicology and Global Musical Ecologies.*



## Advanced Theory: Advanced Tonal Theory and Analysis

*Carsten Schmidt*

This course will focus on the analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop a basic understanding of—and skill in—this area, and then refine them in the analysis of complete movements and works. Our repertoire will range from Bach to Brahms, and we will try to incorporate music that class participants might be studying in their lessons or ensembles. *Prerequisite: Successful completion of the required theory sequence or an equivalent background.*

## Advanced Theory: Jazz Theory and Harmony

*Glenn Alexander*

In this course, we will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. In-depth study will be devoted to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, re-harmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single most important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

*Prerequisite: Theory II: Basic Tonal Theory and Composition.*

## Advanced Theory: Orchestration and Score Study

*Patrick Muchmore*

Although this course will be important for composers, it is predicated on the conviction that learning more about the capabilities of instruments—both individually and in combination—is invaluable to the appreciation of music for anyone. Of course, a composer needs to learn the timbral palettes of various instruments, as

well as how to write idiomatically for them; but performers, theorists, and historians benefit enormously, as well. They learn why some musical choices were necessary but also why some choices are especially clever or even astonishing. The first semester will focus on basic characteristics and some extended techniques of the primary orchestral instruments and will include considerations and examples for orchestral and chamber literature. The second semester will add a few more advanced and/or less-standard instruments—such as the harp, guitar and synthesizer—but will primarily focus on extensive score study with an eye toward varied approaches to orchestration. Examples will include works from the Baroque era all the way to the present day. All students will compose small excerpts for solo instruments and chamber groups as each instrument is introduced. For composers, the first semester project will be an arrangement of part of an assigned piano piece for full orchestra; the final project will be a relatively brief original composition for large chamber group or full orchestra. Non-composition students will have the option to either do those projects or substitute relatively brief papers analyzing the orchestration in pieces chosen from a list provided by the instructor.

## Advanced Theory: 20th-Century Theoretical Approaches: Post-Tonal and Rock Music

*Patrick Muchmore*

This course will be an examination of various theoretical approaches to music of the 20th century—including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts, including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del Tredici, among others. *Open to students who have successfully completed Theory II: Basic Tonal Theory and Composition.*

## Intermediate and Advanced Aural Skills

*Carsten Schmidt*

This course is dedicated to helping students develop their fluency with theoretical materials through dictation and sight-singing practice. Initially, we may focus on individual parameters such as pitches, rhythms, and harmonic progressions; but the

ultimate goal of the course is to be able to perceive all of those in an integrated way. *Permission of the instructor is required.*

## Sight Reading for Instrumentalists

**Sungrai Sohn**

This course is open to all instrumentalists who are interested in developing techniques to improve their sight-reading skills. Groups from duets to quintets will be formed according to level and will meet once a week. A sight-reading “performance” will be held at the end of each semester.

## 20th-Century Compositional Techniques

**Paul Kerekes**

Composers have been exploring new avenues for creating and organizing their music beyond a traditional tonal construct since the turn of the 20th century. As we will discover, some composers relate to the past by extending those techniques into a new realm, while others firmly attempt to establish procedures that disregard the history of compositional methods that precede them. This course is a workshop in the art of composition, with a focus on new approaches to writing that composers devised during the late 19th century and up to present times. We will examine in detail significant works by a wide variety of major 20th- and 21st-century composers, beginning with the first inklings of Modernism in Debussy, Wagner, and Schoenberg, stopping by a myriad of resulting genres such as Neoclassicism in Stravinsky and Minimalism with Steve Reich, and finishing off with very recent compositions by established and emerging composers from across the globe. Since this class focuses heavily on compositional techniques through the act of composing, it is expected that students have or will develop a fluency in notation, preferably with Sibelius or Finale. The class will culminate in a reading session of your final work by live performers. *Students should have taken Theory I: Materials of Music or its equivalent.*

## Music Technology Courses: Studio for Electronic Music and Experimental Sound

### Introduction to Electronic Music and Music Technology

**John A. Yannelli**

The Sarah Lawrence Electronic Music Studio is a state-of-the-art facility dedicated to the instruction

and development of electronic music composition. The studio contains the latest in digital audio hardware and software for synthesis, recording, and signal processing, along with a full complement of vintage analog synthesizers and tape machines. Beginning students will start with an introduction to the equipment, basic acoustics, and principles of studio recording, signal processing, and a historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be on preparing compositions that will be heard in concerts of electronic music, student composer concerts, music workshops, and open concerts. *Permission of the instructor is required.*

### Recording, Sequencing, and Mastering Electronic Music

**John A. Yannelli**

This course will focus on creating electronic music primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMsp, Traction, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media such as film, dance, and interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

### Studio Composition and Music Technology

**John A. Yannelli**

This component is open to advanced students who have successfully completed Studio for Electronic Music and Experimental Sound and are at or beyond the Advanced Theory level. Students work on individual projects involving aspects of music technology that include, but are not limited to, works for electro-acoustic instruments—live and/or prerecorded works—involving interactive performance media—laptop ensembles, Disklavier, and improvised or through-composed works. *Open to a limited number of students. Permission of the instructor is required.*

## Music History Courses

### Survey of Western Music

**Chester Biscardi**

This course is a chronological survey of Western music from the Middle Ages to the present. It is designed to acquaint the student with significant compositions of the Western musical tradition, as well as to explore the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how that cycle appears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. *This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

### Art and Pop, Culture and Nature: Ethnomusicology and Global Musical Ecologies

**Niko Higgins**

See course description under SEMINAR (above).

### Bach

**Carsten Schmidt**

*Spring*

Bach continues to be a central figure of Western music history. His roots are deep, arguably reaching into the Middle Ages, and his influence is still keenly felt by many contemporary composers. This course will explore some of these roots and examine Bach's extraordinary contributions to various genres such as organ music, the keyboard suite, chamber music, the concerto, mass, cantata, passion, and pedagogical works. It will also discuss his theological, scientific, and philosophical foundations. In addition, we will pay attention to the reception that history has paid to his music and its performance practices. The course will feature frequent in-class performances by participants, the instructor, and guests. *Some background in music theory is necessary, and reading knowledge of music is essential.*

### Jazz History

**Glenn Alexander**

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques

that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music have had on jazz styles. This is a two-semester class; however, it will be possible to enter in the second semester. *This is one of the music history component courses required for all Advanced Theory students (see above).*

### First Viennese School

**Bari Mort**

*Fall*

The First Viennese School—referring to the 18th-century Classical music composers Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven—will delve into the cultural history of the time, along with biographical and compositional study. Backing into this time period with a quick look at late-Baroque and early-Classical composers, we will discover how the Classical style evolved, followed by an in-depth study of the three great composers, their influence on one another, and a comparative study of their work. The course will include listening, reading, score analysis, and discussion. *An ability to read music and some experience in music theory is necessary. This is one of the music history component courses required for all Advanced Theory students (see above).*

### Romanticism in 19th-Century European Music

**Bari Mort**

*Spring*

This course will explore 19th-century European music against the cultural backdrop of Romanticism, nationalism, the Industrial Revolution, and the rise of the middle class. During these years, the symphony orchestra grew from 30 or 40 players to upwards of 100 or more; composers began writing

with increased technical virtuosity and were searching for more emotion, color, and drama with increased use of dissonance and chromaticism. We will study these developments with Beethoven as a “launching pad” and then move into the lives and music of Schubert, Chopin, Berlioz, Robert and Clara Schumann, Brahms, Wagner, and Liszt. The course will include listening, reading, score analysis, and discussion. *An ability to read music and some experience in music theory is necessary. This is one of the music history component courses required for all Advanced Theory students (see above).*

## Performance Ensembles and Courses

All performance courses listed below are open to all members of the Sarah Lawrence College community, with permission of the instructor.

### Ensemble Auditions

Auditions for all ensembles will take place at the beginning of the first week of classes.

**Choral ensembles include the following:**

### Chorus

**Patrick Romano**

Students may take Chorus as part of a music program or other performing arts programs or on a noncredit basis. Chorus gives concerts each semester at the College. The music faculty requires that all music program students register for Chorus as part of their first-year music program; exceptions may be made for members of the Orchestra. In addition, all students studying voice in the music program participate in Chorus. Chorus meets twice a week; no conflicts are permitted. *No auditions are required.*

### Chamber Choir

**Patrick Romano**

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire. The ensemble will perform winter and spring concerts. Chamber Choir meets once a week. *Students may qualify for membership in the Chamber Choir by audition.*

**Jazz Studies include the following ensembles and courses:**

## The Blues Ensemble

**Glenn Alexander**

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is purely an American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues by originators such as Blind Lemon Jefferson and Chicago Blues beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B.B. King and how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *By audition only.*

## Jazz Colloquium

**Glenn Alexander**

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock, as well as some rock, Motown, and blues. All instruments are welcome. *An audition is required.*

## Jazz Performance and Improvisation Workshop

**Glenn Alexander**

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. *A placement audition is required.*

## Jazz Vocal Ensemble

*Glenn Alexander*

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. They will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment in which to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but also to work with other vocalists in singing backup or harmony vocals for and with each other. And it will serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician. *An audition is required.*

*Vocal Studies include the following courses:*

## Jazz Vocal Seminar

*Thomas Young*

*Fall*

Through an exploration of the relationship of melody, harmony, rhythm, text, style, and how these elements can be combined and manipulated to create meaning and beauty, a significant level of vocal development will be expected and required. *An audition is required.*

## Self-Discovery Through Singing

*Eddy Pierce-Young*

This course encourages an exploration of the student's vocal ability and potential. Each singer will develop his or her technique through repertoire and vocal exercises geared to individual ability and specific voice type. At the core of instruction is the required weekly "practice sheet." This becomes the tool for "self-discovery." Each semester ends with a class performance in recital format.

## Seminar in Vocal Performance

*Hilda Harris*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructors. Students will become acquainted

with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. *During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.*

## So This Is Opera?

*Eddy Pierce-Young, Wayne Sanders*

This course is an introduction to opera through an opera workshop experience that explores combining drama and music to create a story. Open to students in the performing arts (music, dance and theatre), as well as in the College community at large. Weekly class attendance is mandatory. *All levels are welcome. An audition is required.*

## Studio Class

*Hilda Harris, Wayne Sanders, Eddy Pierce-Young, La-Rose Saxon, Thomas Young*

The Studio Class is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. *Placement in this course is determined by audition.*

*World Music ensembles and courses include the following:*

## African Classics of the Postcolonial Era

*Andrew Algire*

*Fall*

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea and "Swinging Addis" in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians during this time period, and perform tightly structured

arrangements of some of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various percussion instruments. Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.

## Gamelan Angklung Chandra Buana

*Niko Higgins, Nyoman Saptanyana*  
Fall

A gamelan angklung is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes. Simple patterns played upon the instruments interlock and combine to form large structures of great complexity and beauty. The gamelan angklung that we will play was specially handcrafted in Bali for the College and was named *Chandra Buana*, or "Moon Earth," at its dedication on April 16, 2000, in Reisinger Concert Hall. *Any interested student may join; no previous experience with music is necessary. It is a required part of the Art and Pop, Culture and Nature: Ethnomusicology and Global Musical Ecologies seminar.*

## West African Percussion Ensemble Faso Foli

*Andrew Algire, Niko Higgins*  
Spring

*Faso Foli*, a Malinke phrase that translates loosely as "playing to my father's home," is the name of our West African performance ensemble. In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African Mande Empire. These traditions have been kept alive and vital through creative interpretation and innovation in Africa, in the United States, and in other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices, both ancient in origin and dynamic in contemporary performance. The instruments we play—balafons, the dun dun drums, and djembe hand drums—were handcrafted for the college in 2006 by master builders in Guinea. Relevant instrumental techniques will be taught in the class. *No previous experience with African musical practice is assumed; any interested student may join.*

**Other courses and ensembles:**

## Awareness Through Movement™ for Musicians

*Carsten Schmidt*

This course will offer a selection from the thousands of Awareness Through Movement™ lessons developed by Moshe Feldenkrais. The lessons consist of verbal instructions for carefully designed movement sequences that allow the students to better sense and feel themselves and thereby develop new and improved organizational patterns. These gentle movements are done in comfortable positions (lying, sitting, and standing), and many instrumentalists and singers have found them to be hugely helpful in developing greater ease, reducing unwanted tension and performance anxiety, and preventing injuries. Another benefit is the often increased capacity for learning and, perhaps most importantly, an increased enjoyment of music making and the creative process.

## Bluegrass Performance Ensemble

*William Anderson*  
Spring

Bluegrass music is a 20th-century amalgam of popular and traditional music styles, emphasizing vocal performance and instrumental improvisation, that coalesced in the 1940s in the American Southeast. Through performance, this ensemble will highlight many of the influences and traditions that bluegrass comprises, including ballads, breakdowns, "brother duets," gospel quartets, Irish-style medleys, "modal" instrumentals, "old-time" country, popular song, and rhythm and blues, among many possible others. Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before. The ensemble should include fiddle, 5-string banjo, steel-string acoustic guitar, mandolin, resonophonic guitar (Dobro®), upright double bass.

## Chamber Music

*Sungrai Sohn*

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year based on the number and variety of qualified instrumentalists who apply. There are weekly coaching sessions. Groups will have an opportunity at the end of each semester to perform in a chamber music concert.

## Chamber Music Improvisation

*John A. Yannelli*

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers. Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include concerts, collaboration with other programs such as dance, theatre, film, and performance art, as well as community outreach. *Open to a limited number of students by audition.*

## Conducting

*Martin Goldray*

An introduction to orchestral conducting for qualified students, the fall semester will focus on baton technique, score reading, and interpretation, as well as on how to prepare a score and how to lead a rehearsal. The aim will be to give students the tools that they need to have in place before interacting with live musicians. The spring semester will focus on utilizing those tools with live musicians. In each class, students will have the opportunity to conduct rehearsals, starting with duets and increasing in size over the course of the semester. A final project will include rehearsing and conducting a large chamber piece such as the Spohr *Nonet*. There may also be opportunities for students who are ready to conduct the Sarah Lawrence College Orchestra in rehearsal. *Consent of the instructor and completion of Theory II: Basic Tonal Theory and Composition are required.*

## Evolution of a Performance

*Carsten Schmidt*

This advanced seminar presents a unique resource that is designed to help students develop well-informed and inspired performances. The content of this course will be carefully tailored to participants' interests, needs, abilities, and chosen repertoire. It will include a combination of the following: textual criticism and possible creation of a performance edition; consideration of performance practices, drawing on historical documents and recent scholarship; study of historical instruments; review of pertinent analytical techniques and writings; analytical, compositional, and ear-training assignments; readings that explore the cultural,

artistic, and emotional worlds of the composers studied; in-class performances and coaching; and discussion of broader philosophical issues relating to authenticity in performance. This course is for accomplished and highly motivated performers who have a theory background commensurate with completion of at least the first semester of Advanced Theory: Advanced Tonal Theory and Composition. It is especially suitable for instrumentalists and singers who are preparing for a recital or performances of major chamber music works. *Permission of the instructor is required.*

## Experimental Improvisation Ensemble

*Kathy Westwater, John A. Yannelli*

*Spring*

This class explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that extend our understanding of how the mediums of dance and music relate both to and with one another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electrical), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

## Guitar Class

*William Anderson, Glenn Alexander*

This course is for beginning acoustic or electric guitar students. *Recommendation by the faculty is required.*

## Guitar Ensemble

*William Anderson*

This course offers informal performance opportunities on a weekly basis as a way of exploring guitar solo, duo, and ensemble repertoire. The course will seek to improve sight-reading abilities and foster a thorough knowledge of the guitar literature. The class is recommended for students interested in classical guitar. *Approval by the instructor is required.*

## Keyboard Lab

### *Chester Biscardi*

This course is designed to accommodate beginning piano students who take Keyboard Lab as the core of their Music Third. This instruction takes place in a group setting, with eight keyboard stations and one master station. Students will be introduced to elementary keyboard technique and simple piano pieces. *Placement will be arranged by the piano faculty.*

## Orchestra Projects

### *Sungrai Sohn, Martin Goldray*

In rotation over two years, students will have the opportunity to experience and participate in a broad range of musical styles from the Baroque to symphonic and contemporary repertory, including improvisation and experimental music. *This component will be taught by Mr. Sohn in the fall and Mr. Goldray in the spring. The Sarah Lawrence College Orchestra is open to all students, as well as to members of the College and Westchester communities, by audition. It is required for all instrumentalists taking a Music Third.*

## Senior Recital

### *Spring*

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of their recital, students will receive additional coaching from their principal teachers. *An audition is required.*

## Violin Master Class

### *Sungrai Sohn*

Violin Master Class meets weekly and involves both playing and discussion. Each student is required to prepare a solo piece. An accompanist will be present before and during each class to rehearse and perform with students. Each master class is organized as a series of individual lessons that address recurrent performance problems, including discussions concerning technical and musical issues (basic and advanced), as well as performance practices. All students will receive copies of the works being performed.

## ***Required Concert Attendance/Music Tuesdays Component***

### **Concert Attendance/Music Tuesdays Requirement**

The music faculty wants students to have access to a variety of musical experiences. Therefore, all Music Thirds are required to attend all Music Tuesdays events and three music program-sponsored concerts on campus per semester, including concerts [the required number varies from semester to semester] presented by music faculty and outside professionals that are part of the Concert Series. Music Tuesdays consists of various programs, including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other departments and performing arts programs. Meetings, which take place in Reisinger Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. The schedule will be announced each semester.

## ***Master Classes and Workshops***

### **Master Classes**

A series of concerts, instrumental and vocal seminars, and lecture demonstrations pertaining to music history, world music, improvisation, jazz, composition, and music technology, Master Classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. Classes are taught by the music faculty and guest artists and are open to the College community.

### **Music Workshops and Open Concerts**

#### ***Bari Mort***

Music Workshops present an opportunity for students to perform music that they have been studying in an informal, supportive environment. In this class, participants will present a prepared piece and receive constructive feedback from the instructor and other students. Along with the specifics of each performance, class discussion may include general performance issues such as dealing with anxiety, stage presence, and other related topics. Each term will consist of three workshops, culminating at the end of each semester in an Open Concert that is a more formal recital. The entire College community is welcome and encouraged to participate.



## Music Courses in Rotation Not Offered in 2015-2016

- Ancient Theory/Notation as Language
- Baroque Ensemble
- Character Development for Singers
- Diction
- Keyboard Literature
- Saxophone/Woodwind Ensemble

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Music for Dancers** (p. 27), William Catanzaro *Dance Rumba Tap* (p. 26), Max Pollak *Dance New Musical Theatre Development Lab* (p. 126), Shirley Kaplan *Theatre*

## PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality, helping students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy, the College offers three types of philosophy courses: those organized around thematic topics, such as Philosophy of Science, Aesthetics, and Philosophy and Literature; those organized historically, such as Moral Philosophy, Political Philosophy, and 20th-Century Philosophy; and those that study the "systems" of philosophers such as Kant, Nietzsche, and Wittgenstein. Philosophy faculty use the latest technology in their teaching, including Web boards for posting course material and promoting discussion. Yearlong courses make extensive textual work possible, enabling students to establish in-depth relationships with the thought of the great philosophers and to "do philosophy" to some degree—particularly valuable to students preparing for graduate work in philosophy. Conference work often consists of students thinking through and writing on single philosophic and literary works, ranging from Greek tragedy, comedy, or epic to Plato, Aristotle, Aquinas, Machiavelli, Descartes, Shakespeare, Hobbes, Locke, Rousseau, Hume, Kant, Hegel, Marx, Nietzsche, or Heidegger.

## First-Year Studies: Varieties of Intellectual Dissent

Marina Vitkin

FYS

In this course, we will explore the question of what it means "to think differently" as a powerful approach to understanding human thought as such. To set the stage, we will begin with Mikhail Bulgakov's *The Master and Margarita*, a novel in which religious and political worldviews clash as The Devil pays a visit to the Moscow of the 1930s. We will be led to consider the processes of grafting a framework of religious and philosophical thought, Christianity in this case, onto a pre-existing cultural worldview and, in the aftermath that Bulgakov portrays, to tease out the logical issues of alternative modes of thinking from the political issues of standing up to power in the name of personal dignity or moral justice. Our next source will be a three-part play, *Slings and Arrows*, in which we will pay special attention to the challenges of bringing three of Shakespeare's greatest tragedies to life in a vastly altered historical context, that of contemporary North America. In addition to watching the performance, we will read *Hamlet*, *Macbeth*, and *King Lear*, as well as *Oedipus Rex* and several texts of Freud. We will then turn to Plato's *Republic* and, while aiming to grasp the text as a whole, focus especially on the portrayal of Socrates. As a philosopher, Socrates both exemplifies and reflects on the fundamental incommensurability of his thought with those of his fellow citizens, as illustrated in the dialogue by the Allegory of the Cave and dramatized by Socrates's trial and death sentence. Thomas Kuhn's *The Structure of Scientific Revolutions*, our next work, argues that periods of radical intellectual divergence are built into the very structure of science as a sociocultural institution. The book will equip us with further conceptual tools for thinking about thought and the complexities of its operation through social history. We will conclude the course with Eva Hoffman's *Lost in Translation: Life in a New Language*, an autobiography that attends to the issues of thinking in incompatibly different ways from the perspective of someone brought up in one culture and then transplanted to another. When intellectual universes collide, when an earlier worldview comes alive across historical discontinuities, when individuals with powerful alternatives to our modes of thinking appear in our midst, when transitions to sweepingly novel conceptions constitute a normal part of an intellectual pursuit, when a subject of one cultural perspective translates herself into another...five

works of different genres will provide us with rich and multifaceted material for a philosophical exploration of thinking in radically diverse ways.

## The Problem of Knowledge

**Abraham Anderson**

*Lecture, Open—Fall*

Is knowledge possible? If so, what kind? And why do these questions matter? I shall argue that they matter because they have to do with the question of authority and freedom: Is there a God or gods that we must obey, must we follow custom or “culture,” or must we find our own way in life; and if so, is there some standard that we can follow? We will begin with Socrates and pass on to the three Hellenistic schools—the Stoics, the Epicureans, and the skeptics—in all of which the treatment of knowledge is inseparable from the question of how to live. In group conference, we shall discuss the transformation of these schools in Montaigne, Descartes, and Hume.

## Thinking of Death

**Gwenda-lin Grewal**

*Open—Year*

Being lost in thought can make one dead to the world—and yet, for Plato and Rousseau, this seems to be the life most worth living. The aim of this course will be to shed light on the strange way in which thinking makes one feel most alive when it is constituted by a loss of self. We will explore this puzzle with a careful reading of Sophocles' *Antigone*, Rousseau's *Reveries of the Solitary Walker*, Plato's *Phaedo*, and Plato's *Euthydemus*. We will also read selections from the works of Heidegger, Nietzsche, and Parmenides—three authors for whom inscrutable nothingness is integral to our understanding of everything. With these thinkers as our guides, we will plumb the depths of each text to become fascinated by nothing.

## The Being of Seeming

**Gwenda-lin Grewal**

*Open—Fall*

Do appearances conceal or reveal who we are? Appearances have gained a reputation for being flighty, but this reputation is anything but meaningless. While it has never been more stylish to declare that the surface is shallow, it has never been more necessary to appear on the surface as if you are deep. It is not without motive that we have enthusiastically decided that we can't judge a book by its cover (How else would we judge it?) or become enraptured by the phenomenon of Facebook. On the

one hand, we are afraid that images will rule the world; on the other hand, we cannot help but seek such an end with the self-imaging that is required by our own self-control. This course will consider the reality, or lack thereof, behind the statements that we make through a variety of surfaces—particularly images, clothing, and laws. We will explore the depth of appearance through its connection to the world and our interest in it. Our study will include works of Aquinas, Machiavelli, Plato, Heidegger, Hannah Arendt, and Thomas Carlyle.

## The Being of Speech

**Gwenda-lin Grewal**

*Open—Spring*

This course will ask if there is a ground of language. That is, is there an overarching structure to all language, or is it simply a game of words? We will consider not only the variety in which languages arise but also grammatical perplexities such as the verb “to be,” the connection between adjectives and nouns, and the Indo-European middle voice. The reading will include Rousseau's *Essay on the Origin of Languages*, Aristotle's *Poetics*, and selections from the works of Parmenides, Heidegger, Wittgenstein, Charles Kahn, Emile Benveniste, and Seth Benardete.

## Philosophical Diversity: Hegel's Phenomenology and Zilberman's Modal Methodology

**Marina Vitkin**

*Intermediate—Year*

In this course, we will focus on the plurality of philosophical positions as, itself, a problem for philosophical reflection. In the first semester, we will study Hegel's *Phenomenology of Spirit*. The *Phenomenology* is an extraordinary, difficult, immensely exciting, deeply influential text, and we will spend most of the semester working through its multifaceted richness. But our guiding focus will be the text's continuing and pervasive influence on the horizon of contemporary debates about “diversity,” including intellectual diversity, insofar as these debates have been lastingly defined by Hegel's early critics. Near the end of the first semester, we will briefly turn to some of these—Kierkegaard and Nietzsche, in particular—in order to appreciate both the authority and the problems that Hegel's construction posed for those later thinkers who accuse him of misconstruing the genuine diversity of others. We will explicate the paradoxes of pluralistic understanding in order to illuminate the ultimate inability of Hegel's critics to construct a methodology for addressing the plurality of

philosophical positions. In the second semester, we will turn to Zilberman's approach to this plurality, "modal methodology," by reading key chapters of his *The Birth of Meaning in Hindu Thought*. As with our study of Hegel, we will attend to the multiple fascinating depths of Zilberman's texts while focusing on the central question of how thought needs to be understood if we are to appreciate both its capacity to issue in incompatible constructions and its capacity to deliver understanding of such constructions. *Prior background in philosophy is required.*

## Scylla and Charybdis

**Abraham Anderson**

*Intermediate—Fall*

In the second edition of *The Critique of Pure Reason*, Kant proposes that we seek safe passage between two "cliffs," skepticism and "enthusiasm," by which he means a claim to knowledge of what lies beyond the world of experience and the fanaticism that is associated with such claims. In so doing, he indicates that *The Critique* is concerned not just with knowledge but with living a rational life—in particular, with avoiding fanaticism. The aim of avoiding "enthusiasm," understood as delusive claims to knowledge and the fanaticism associated with these, we shall see, is also crucial to *The Critique of Practical Reason*, in which Kant investigates the possibility of morality. We shall investigate what this aim means and how Kant attempts to help us achieve it.

## Ancient Philosophy (Plato)

**Michael Davis**

*Intermediate—Fall*

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students, in more than a superficial way, with one of the seminal figures of our tradition. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for Fall 2015 will be Plato's *Menexenus*.

## The Keystone of the Arch

**Abraham Anderson**

*Intermediate—Spring*

In the preface to *The Critique of Practical Reason*, Kant says, "The concept of freedom is the keystone of the whole building of reason, theoretical as well as practical, and alone prevents it from falling into the abyss which skepticism has prepared for it." Why does Kant think that the awareness of freedom, which in his view can only be had through the consciousness of moral law, is the only means of sustaining reason against skepticism? Does skepticism about knowledge really arise from a concern with freedom? This question will lead us back to Descartes. The seminar continues the investigation begun in the fall semester, *Scylla and Charybdis*, but will be open to students who have not taken that course—though students who have taken it will be given preference in admission to the seminar.

## Ancient Philosophy (Aristotle)

**Michael Davis**

*Intermediate—Spring*

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students, in more than a superficial way, with one of the seminal figures of our tradition. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for Spring 2016 will be Aristotle's *Rhetoric*.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Readings in Daoism: Zhuangzi and His**

**Followers** (p. 13), Ellen Neskar *Asian Studies*

**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*

## PHYSICS

Physics—the study of matter and energy, time and space, and their interactions and interconnections—is often regarded as the most fundamental of the natural sciences. An understanding of physics is essential for an understanding of many aspects of chemistry, which in turn provides a foundation for understanding a variety of biological processes. Physics also plays an important role in most branches of engineering; and the field of astronomy, essentially, is physics applied on the largest of scales. As science has progressed over the last century or so, the boundaries between the different scientific disciplines have become blurred and new interdisciplinary fields—such as chemical physics, biophysics, and engineering physics—have arisen. For these reasons, and because of the excellent training in critical thinking and problem solving provided by the study of physics, this subject represents an indispensable gateway to the other natural sciences and a valuable component of a liberal arts education.

### Classical Mechanics (Calculus-Based General Physics)

*Scott Calvin*

*Open—Fall*

Calculus-based general physics is a standard course at most institutions and, as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. (Alternatively, the algebra-based Introduction to Mechanics will also suffice for premedical students). But to our knowledge, no one else teaches it in quite this way. Where most general physics classes approach their topic gradually, like a child dipping her toe in a pool, this class will start from the central concepts and work our way out to applications and ramifications. This leads to a clearer understanding of the essentials, along with mitigating the frenetic pace that generally characterizes introductory courses in physics. The course will cover introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. In addition to seminars, the class will meet weekly to conduct laboratory work. These laboratories will be held jointly with students taking the non-calculus-based general physics sequence; you may choose either of the two laboratory courses listed in the schedule. An

optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

*Prerequisite: One semester of calculus; students who have not completed a second semester of calculus are strongly recommended to enroll in Calculus II, as well. Permission of the instructor is required.*

*Classical Mechanics or equivalent, along with Calculus II or equivalent, is required to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

### Introduction to Mechanics (General Physics Without Calculus)

*Anthony Schultz*

*Open—Fall*

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. (If more than one lab section is listed in the schedule, you may choose either.) This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring. *A background in calculus is not required. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.*

### Motors, Lights, and Logic

*Jason Krugman*

*Open—Spring*

This is a course for students interested in electrical technology and the science behind it. We will focus on low-voltage DC power, getting into the basics of what it is and creatively prototyping some of our ideas. The course will provide an introduction to the Arduino microcontroller, as we use it to control moving things and various electrical gadgetry. We will learn just enough programming to be dangerous, allowing us to convert digital signals into physical outcomes and vice versa. The class will cover various transducers, which transform one type of energy

into another, and actuators, which create motion from potential energy. A series of in-class prototyping workshops will introduce students to a variety of materials and building strategies, while outside-of-class assignments build upon each week's lab. This class will be especially useful for students interested in expanding their knowledge of applied physical science and design. While there are no prerequisites, some experience in drawing, coding, and/or building physical things will be useful.

## Modern Physics

*Scott Calvin*

*Intermediate—Fall*

This course covers the major developments that comprise modern physics—the paradigm shifts from the classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's special and general theories of relativity, wave-particle duality, Schrodinger's equation, and the mathematical and conceptual bases of quantum mechanics. Emphasis will be on mathematical models and problem solving, in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving. *Students must have completed one year of general physics and one year of calculus.*

## Electromagnetism and Light (Calculus-Based General Physics)

*Scott Calvin*

*Intermediate—Spring*

This is the follow-on course to Classical Mechanics, covering topics from electromagnetism and optics. Please see the description of Classical Mechanics for further information on this sequence. *Students must have completed Classical Mechanics or equivalent, along with Calculus II or equivalent.*

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

*Anthony Schultz*

*Intermediate—Spring*

This course covers the topics of electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of

experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. (If more than one lab section is listed in the schedule, you may choose either.) *Prerequisite: At least one semester of physics (mechanics). Calculus is not a requirement for this course. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.*

## POLITICAL ECONOMY

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Economics of the Ecological Crisis** (p. 29), Nicholas Reksten *Economics*

**First-Year Studies: Workers in the Globalized Economy** (p. 28), Kim Christensen *Economics*

**Fiscal Sociology, Public Finance, and the "Fiscal Crisis of the State"** (p. 30), Jamee K. Moudud *Economics*

**Introduction to Economic Theory and Policy** (p. 30), Nicholas Reksten *Economics*

**Political Economy of Women** (p. 28), Kim Christensen *Economics*

**Social Metrics I: Introduction to Structural Analysis in the Social Sciences** (p. 29), Jamee K. Moudud *Economics*

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*

**Brazil: An Excursion Through Its Cities, Regions, and History** (p. 50), Margarita Fajardo *History*

**Money and Power in Latin America** (p. 49), Margarita Fajardo *History*

**The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*

**The Development Project: Latin America and the Global South** (p. 53), Margarita Fajardo *History*

**Queer New Media** (p. 60), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

**Transnational Sexualities** (p. 59), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

**Democracy and the Market** (p. 96), Elke Zuern *Politics*

**International Organization: The Politics of Global Governance** (p. 95), Janet Reilly *Politics*

- International Political Economy: The Rise (and Fall) of Neoliberal Hegemony** (p. 96), Yekaterina Oziashvili *Politics*
- Introduction to International Relations** (p. 95), Yekaterina Oziashvili *Politics*
- Justice and Legitimacy: Readings in Contemporary Political Philosophy** (p. 97), David Peritz *Politics*
- Presidential Leadership and Decision Making** (p. 96), Samuel Abrams *Politics*
- The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*
- Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality** (p. 108), Luisa Laura Heredia *Public Policy*
- First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 108), Luisa Laura Heredia *Public Policy*
- Cities and Urbanization** (p. 115), Fanon Howell *Sociology*
- Marginality and Penalization** (p. 115), Fanon Howell *Sociology*
- The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*
- The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost** (p. 158), Marek Fuchs *Writing*

## POLITICS

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry. Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze these issues through the lens of past philosophies and events. We don't stop at artificial boundaries. Our courses often draw from other disciplines or texts, especially when looking at complex situations. Because we see an important connection between political thought and political action, we encourage students to participate in service learning. This engagement helps them apply

and augment their studies and leads many toward politically active roles in the United States and around the world.

## First-Year Studies: American Ideologies and American Dreams

*Samuel Abrams*  
*FYS*

In 1931, historian James T. Adams wrote about the idea of the "American Dream" in his volume, *Epic of America*, and argued that the American dream is one where individuals and communities "...dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement...It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position." What does it mean to be American today? How about in the past? What are the beliefs and ideas that many Americans hold about the United States and themselves? How have these ideas changed over time? How do these manifest themselves in historical and contemporary politics and discourse? We will explore these questions together and do so with the tools and concepts that come from political science. We will look at basic American politics, the problems of collective decision making, the purposes of government, the formal institutions of national government—Congress, the Supreme Court, the Presidency, and the bureaucracy—congressional and presidential elections, the role of the media, and the mobilization of citizens through political parties and interest groups. Our examination of these institutions and ideas will be interdisciplinary in nature and will present a number of the major general theories underlying the study of American government. This will give us the knowledge of the structure and operation of the institutions of the American political system and how their roles intersect, compete, and complement each other. Additionally, we will become familiar with the actors and the institutions within our federal government and those institutions affecting our federal government. From this investigation, students will gain an awareness of the role of citizens, interest groups, political parties, and politicians within the American political system. Moreover, they will better understand the role of politics and strategy in the operation and impact of the government. Taken collectively, we will develop the ability to synthesize the material from the course to develop our own

opinions regarding the proper role of government in our society. We will be talking about politically charged and often divisive issues, including abortion, immigration, race relations, and homosexuality. This seminar will be an open, nonpartisan forum for discussion and debate. As such, the course will be driven by data, not dogma. We will use a variety of approaches based in logic and evidence to find answers to various puzzles about American policy and will treat this material as social scientists—not ideologues. Comfort with numbers and statistics is expected.

## Introduction to International Relations

*Yekaterina Oziashvili*

*Lecture, Open—Fall*

*"War made the state, and the state made war."*

—Charles Tilly

This course will take a critical approach to the study of international relations. First, we will study the main theories (e.g., realism, liberalism, constructivism, Marxism), concepts (e.g., the state, anarchy, sovereignty, balance of power, dependency, hegemony, world order), and levels of analysis (systemic, state, organizational, and individual) in the field. Then we will apply those various theoretical approaches and levels of analysis to current international conflicts and crises in order to better understand the many ongoing debates about war and peace, humanitarian interventions, international institutions, and international political economy. Some of the questions that we will explore include: Why do states go to war? Why do some humanitarian interventions succeed while others fail or simply never materialize? Why are some regions and states rich while others are poor, and how do these inequalities shape international relations? How do international organizations help to reinforce or moderate existing interstate political and economic inequalities?

## International Organization: The Politics of Global Governance

*Janet Reilly*

*Open—Fall*

The most pressing issues of our time—climate change, global pandemics such as AIDS and SARS, world hunger and poverty, terrorism, refugee crises, human trafficking, global arms trade, and drug smuggling—are what former UN Secretary-General Kofi Annan referred to as "problems without passports," because they transcend national

boundaries and cannot be solved by states acting unilaterally. Rather, Annan argued, such challenges require "blueprints without borders." International organization may be the most, if not the only, appropriate forum for tackling transnational issues. This course examines international organizations *per se*, but its main focus is the broader concept of how the international community organizes to address collective problems. Increasingly, states choose to pool sovereignty in supranational institutions like the European Union and to cede authority in certain issue areas to intergovernmental organizations—both global, such as the United Nations, and regional, such as NATO—that then take on a life of their own. At the same time, nongovernmental actors, including nonprofit human rights organizations as well as multinational corporations, are interacting—both challenging and collaborating—with states in the international arena. What collective problems exist at the international level? What solutions are states and other actors pursuing? Why do some international organization efforts succeed and many fail? We will investigate these questions through a discussion of the international organization's role in the areas of international migration, global justice, and responses to global health pandemics.

## African Politics

*Elke Zuern*

*Open—Fall*

This course offers a comprehensive introduction to African politics, challenging common assumptions and misunderstandings of the continent. We will investigate persistent political institutions, as well as mechanisms of political and economic change. Key questions include: How are postcolonial African states distinctive from other postcolonial states? How do the politics of patronage, prevalent in many African states and societies, affect processes of political and economic change such as democratization and the implementation of structural adjustment and poverty alleviation programs? What role have external influences, from colonialism to current forms of European and North American influence, played on the continent? What impact has China's rising role (alongside other Asian states) had? What choices and trade-offs have Africa's postcolonial leaders and citizens faced? This course will not investigate the experiences of all African states but will address these questions by drawing upon the experiences of a few countries: Senegal, Ghana, Nigeria, Kenya, Somalia, and South Africa. We will begin with an in-depth analysis of the colonial experience, decolonization, and the state of

affairs in the early postcolonial period. Key thematic questions will be addressed concerning the nature of the postcolonial African state; the relevance of identities along ethnic, class, religious, and gender lines; and patterns of state-society engagement. The second section will build upon the first by investigating processes of political liberalization/democratization and economic development to unearth the contradictions and promises of these processes.

## International Political Economy: The Rise (and Fall) of Neoliberal Hegemony

*Yekaterina Oziashvili*

*Open—Spring*

It is often said that all politics is economics. The aim of this course is to show that all economics is politics. Though economists and policymakers often present their economic policy decisions and views as neutral—based solely on abstract mathematical models, guided by the laws of nature (or the “invisible hand” of the market)—they are, in fact, driven by sometimes surprisingly transparent political ends and ideology. In this class, we will question the frequently proclaimed universality, neutrality, and inevitability of economic principles and policies through a close examination of neoliberal ideology and the ways that it limits political discourse, reforms, and development. Specifically, we will examine the economic and political origins and consequences of shock therapy in Latin America and Eastern Europe, structural adjustment policies in countries suffering from economic crisis, and austerity measures imposed by the Troika on Greece and other states in the European Union. Some of the questions that we will explore include: What is the role of international economic institutions in domestic and international affairs? How do the interactions between international and domestic institutions and actors determine the production and distribution of scarce resources? And what is the relationship between capitalism and democracy, conditional lending and democratization, and international institutions and national sovereignty?

## Presidential Leadership and Decision Making

*Samuel Abrams*

*Intermediate—Year*

The president is the most prominent actor in the US government, and developing an understanding of how and why political leaders make the choices that

they do is the goal of this course. Presidents must make countless decisions while in office and, as Edwards and Wayne explain, “Executive officials look to [the presidency] for direction, coordination, and general guidance in the implementation of policy...Congress looks to it for establishing priorities, exerting influence...the heads of foreign governments look to it for articulating positions, conducting diplomacy, and flexing muscle; the general public looks to it for...solving problems and exercising symbolic and moral leadership...” This course will examine and analyze the development and modern practice of presidential leadership in the United States by studying the evolution of the modern presidency, which includes the process of presidential selection and the structure of the presidency as an institution. The course will then reflect on the ways in which presidents make decisions and seek to shape foreign, economic, and domestic policy. This will be based on a variety of literatures, ranging from social psychology to organizational behavior. We will look at the psychology and character of presidents in this section of the course. Finally, we will explore the relationship of the presidency to other major governmental institutions and organized interests. We will pay particular attention to a particular set of presidents—Andrew Jackson, Woodrow Wilson, Teddy Roosevelt, Franklin D Roosevelt, and George W. Bush—and one British prime minister, Winston Churchill. *The course is open to all students but is intense in workload and prior background in American history is preferable.*

## Democracy and the Market

*Elke Zuern*

*Intermediate—Year*

This intermediate seminar will address the question of how liberal democracy and market capitalism reinforce and contradict one another. It will also explore alternative ideals. We will begin with the seemingly timeless debate concerning modernization and consider the lessons of past successful state-led growth strategies without democracy. This brings us to the question of whether such state-led strategies, with or without democracy, are still possible in the post-Cold War era in light of the so-called Washington—and now post-Washington—consensus. To understand the challenges that individual states face, we investigate the wave of democratization that occurred from the late 1980s and the ways in which economic conditions and economic policy contributed to the pressure for change and limited possible outcomes. We will also consider the role of



social movements in pressing for change and the discrepancies between what many people mobilized for and the results of regime change. This leads us to consider inequality in both the political and economic realm and the interaction between the two. Corruption forms another key challenge that is often highlighted or ignored for ideological and partisan reasons. We will approach corruption debates from a number of disciplinary perspectives to assess what is really at stake. Finally, the course will investigate a wide range of country case studies, transnational movements, and international actors (IOs, INGOs, donors) and consider both their defense of liberal ideals and the alternatives that they offer. *Prior coursework in the social sciences is required.*

## **A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society**

*David Peritz*

*Sophomore and above—Spring*

For the last 300 years, many of the world's most enlightened thinkers have predicted the beginning of humanity's first "disenchanted" epoch in which God and organized religion withdraw from the world, leaving us alone to understand nature scientifically and to create morality and meaning for ourselves. At the outset of the 21st century, we witness a rather different reality: a major religious resurgence in societies throughout the world. Internationally, religion has replaced ideology as the most important axis of conflict. At home, controversies between religion and science roil our politics. Meanwhile, fundamentalism—forms of faith that deny that sacred texts are always subject to human interpretation—is proving to be among the most popular and dynamic sources of religious faith. This course tackles issues emerging in the new, multidisciplinary field of postsecular studies, which starts by acknowledging that traditional forms of religiosity often play an important role in modern societies. The course will focus on Abrahamic faiths (Judaism, Christianity, and Islam) and modern and contemporary issues, especially: (1) the persistence of religion as a main source of practical belief (especially in "secular" societies); (2) religion's re-emergence as a major axis of international and cross-cultural conflict (specifically the clash between Judeo-Christian and Islamic faiths); and (3) "secularism and its discontents" within modern cultures and societies. Finally, while charting religions' resilience and resurgence, we will also examine their reformation and reconstruction, as the religions that persist and flourish in postsecular

social worlds differ profoundly from those that dominated presecular societies. We will examine these questions from the perspectives of theology and religious studies, philosophy, sociology of religion, anthropology, history, political theory, and cultural studies. *Open to all students with prior experience working with demanding theoretic texts.*

## **Justice and Legitimacy: Readings in Contemporary Political Philosophy**

*David Peritz*

*Advanced—Spring*

This seminar examines two systematic frameworks of normative and social analysis, focusing on the issue of how to understand justice and legitimacy in contemporary social worlds. We read works by two of the most influential and systematic contemporary political theorists of our times, John Rawls and Jürgen Habermas, and by theorists who criticize or extend or blend their works. In this way, we examine—first on their own and then in comparison—the resources, implications, and limitations of different conceptions of social justice and political legitimacy, the power and limits of different ways of theorizing these key concepts, and come to grips with two of the most original and influential contemporary philosophers. We test the relevance of different approaches by examining the ways in which they either contribute to or impede social criticism. Stark differences will emerge between the two, though it remains "a dispute within the family," as both aim to extend the grand tradition of European political philosophy into the 21st century—in part by resisting important cultural forces of their and our times (e.g., relativism and postmodernism). Issues to be discussed include: What is the content of social justice, and can it be realized in contemporary social conditions? Can democracy be realized in advanced capitalist societies; if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress or simply as replacing older with newer and more insidious forms of domination? Emphasis will be on close and sustained readings from original texts.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics (p. 5),** Mary A. Porter *Anthropology*

**Fiscal Sociology, Public Finance, and the "Fiscal Crisis of the State"** (p. 30), Jamee K. Moudud *Economics*

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*

**Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975** (p. 46), Lyde Cullen Sizer *History*

**The "Founders" and the Origins of American Politics** (p. 48), Eileen Ka-May Cheng *History*

**Game Theory: The Study of Strategy and Conflict** (p. 75), Daniel King *Mathematics*

**First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 99), Gina Philogene *Psychology*

**Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality** (p. 108), Luisa Laura Heredia *Public Policy*

**First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 108), Luisa Laura Heredia *Public Policy*

**Health Policy/Health Activism** (p. 117), Sarah Wilcox *Sociology*

**The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost** (p. 158), Marek Fuchs *Writing*

## PSYCHOLOGY

Psychology—one of the largest programs at Sarah Lawrence College—offers students a broad array of courses at all levels, covering areas from experimental to social and developmental psychology. In small seminars, students read primary sources and explore issues through discussion and research, often making important connections between psychology and other fields.

Using the College's resources—including a new Child Study Lab and a computer psychology laboratory—students design and conduct experiments, analyze data, and post results. At the campus Early Childhood Center, students have the opportunity to explore firsthand the development of young children by carrying out fieldwork in classrooms for children ages two through six and/or by carrying out research in the Child Study Lab located in the same building. The lab has a room dedicated to conducting research, complete with one-way mirror and video and audio equipment. An adjacent room provides space and equipment for students to view and transcribe videotapes and to

analyze the outcome of their research projects. These facilities provide a range of opportunities for conference work in psychology.

Fieldwork placements with organizations in New York City and Westchester County, as well as in the College's own Early Childhood Center, expand the opportunities for students to combine their theoretical studies with direct experience beginning in their first year. Sarah Lawrence College prepares students well for graduate programs in psychology, education, or social work; some enter the College's Art of Teaching program as undergraduates and receive a BA/MSEd after only five years of study.

## First-Year Studies: Approaches to Child Development

*Charlotte L. Doyle*

*FYS*

What are the worlds of children like? How can we come closer to understanding those worlds? In this class, we will use different modalities to cast light on them. One set of lenses is provided by psychological theory. Various psychologists (Piaget, Vygotsky, Freud, Erikson, Bowlby, Skinner, Bandura, Chess) have raised particular questions and suggested conceptual answers. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will examine systematic studies carried out by developmental psychologists in areas such as the development of thinking, social understanding, language, gender and race awareness, friendship, and morality. We will take up the development of the brain and nervous system and consider the implications for important psychological questions. An important counterpoint to reading about children is direct observation. All students will do fieldwork at the Early Childhood Center and make notes on what they observe. At times, we will draw on student observations to support or critique theoretical concepts. Fieldwork also will provide the basis for conference work. Ideally, conference projects will combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the projects students have designed in the past are exploring children's friendships, observing what children say as they are painting, following a child as he is learning English as a second language, and writing a children's book text. The world of childhood is magical. This course is for students who understand that the magic won't disappear if we take a close, intellectually rigorous look.

## First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration

*Gina Philogene*

FYS

*"Remember, remember always, that all of us...are descended from immigrants and revolutionists."*

—Franklin D. Roosevelt

Immigration is a worldwide phenomenon, where people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this class explores the crucial role of social psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course begins with some theoretical perspectives on immigration, as well as a brief historical overview of sociological and social-psychological research on immigrants and immigration. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will analyze the processes by which "illegality" is constructed by reflecting the lives of undocumented immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration's impact on the host population, we conclude the course by discussing several social-psychological issues such as the intergroup relations, discrimination, and modes of adaptation.

## Talking Cures: The Restoration of Freedom

*Marvin Frankel*

*Lecture, Open—Year*

Over the past century, the concepts of "wisdom" and "ignorance" have been replaced by "health" and "illness." Vanity has been replaced by narcissism and pretensions by insecurities. We consult psychologists and psychiatrists rather than philosophers in the hope of living "the good life." We become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship between one psychologist and patient is vastly different from the relationship of another psychologist and client. Despite more than a century of practice, there remains little agreement among these practitioners of "health" regarding what the

content of the conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and compare those rules with those that govern other kinds of relationships, such as those between friends, teachers and students, and family members.

## The Psychology and Neuroscience of Addictions

*David Sivesind*

*Lecture, Open—Year*

This course is a multidisciplinary overview of addiction. Although the primary focus of the course is substance-related addictions and use, the emerging literature regarding nonsubstance addictive behaviors will also be discussed (food, gambling, internet, gaming). Explanations for addiction—spiritual, emotional, biological—have spanned the ages and remain controversial today. This course will explore the study of addiction from historical roots to contemporary theory. Competing theories of substance abuse/addiction will be examined, focusing on the individual with regard to cultural and societal concerns. This course presents a framework for understanding models of substance use and addiction, including neuropsychological advances, with a critical review of the evidence and controversies regarding each. Students will be asked to think critically and constructively about the topic, eschewing dogma of any one approach to the treatment and understanding of substance abuse. Readings will include literature from psychology and medicine to the arts, ethics, and the press. As this is a yearlong course, adequate time will be spent introducing basic social and brain science as it pertains to a later, more advanced examination of exciting neurological research.

## Trauma, Loss, and Resilience

*Adam Brown*

*Lecture, Open—Spring*

How people remember and respond to stress and trauma has garnered much attention and controversy in the field of psychology. These debates have reached well beyond therapists' offices and academic departments, figuring prominently in the media, policy debates, and judicial decisions. Through a review of theory, research, and clinical case reports, this course aims to provide a nuanced

examination of traumatic stress research. The course will begin with a historical exploration of how the mental health community has defined and treated trauma over the past century, including the sociocultural forces that shaped these definitions and interventions. We will also delve into more current issues involving trauma, specifically post-traumatic stress disorder (PTSD). Readings will survey a range of topics, drawing on cognitive, developmental, neuroscientific, and psychoanalytic perspectives. We will discuss and question: What are the impacts of stress and trauma across the life span? How is trauma processed cognitively, and what brain regions are involved in trauma-related distress? What is the impact of trauma and loss on mental and physical health? What is an appropriate response to trauma (and who decides)? Are there outcomes to stress and trauma other than distress? Is memory for trauma special? Are horrific experiences indelibly fixed in a victim's memory, or does the mind protect itself by banishing traumatic memories from consciousness? How do those working in the field of traumatic stress cope with secondary exposure? Why are some people able to experience repeated exposure to trauma without significant impairment? Conference work will offer students the opportunity to apply ongoing issues in trauma and resilience research to a wide range of disciplines, including science, law, medicine, art, media, politics, and ethics.

## Child and Adolescent Development

*Carl Barenboim*

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations, including attachment, separation, and different parenting styles; peer relations (friendships, the "rejected child"); sex role development; some of the "real world" challenges facing today's children and adolescents (e.g., "pushing" young children, divorce, and single-parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or

other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

## The Developing Child: Theory and Observation

*Jan Drucker*

*Open—Fall*

This course introduces students to the study of how children develop by considering the perspectives on the process afforded by the experience of one's own life, careful observation of children in natural settings, and readings in developmental psychology. All students will carry out fieldwork at the Early Childhood Center and learn to observe the language and thought, play, social interaction, and evolving personalities of the preschool children with whom they work, taking into account the immediate context of their observations and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from primary and secondary theoretical and research sources. Each student will carry out a conference project related to an aspect of development, often one connected to the fieldwork experience. All students must have two full mornings or afternoons a week free for fieldwork.

## Sleep and Health: Clinical Conditions and Wellness

*Meghan Jablonski*

*Open—Fall*

*"A key and often overlooked aspect of recharging is also one of the most obvious: getting enough sleep. There is nothing that negatively affects my productivity and efficiency more than lack of sleep. After years of burning the candle on both ends, my eyes have been opened to the value of getting some serious shuteye." —Arianna Huffington, Sarah Lawrence College Commencement Address, 2012*

Sleep is an incredibly powerful piece of the human experience—one that everyone does or does not do enough—that is often marginalized in contemporary culture. This class examines historical, developmental, physiological, and cultural perspectives on the construct of sleep and explores the role of sleep in psychopathology, relevant medical conditions, and wellness. How sleep impacts, and is impacted by, clinical conditions will be examined, along with Eastern and Western approaches to understanding the mysterious world of sleep. We will consider nonclinical phenomena

such as innate sleep cycles and dreaming, as well as gender differences in sleep behavior. The course will conclude with a look at the powerful benefits of sleeping well, including evidence from electroencephalogram (EEG) and neuroimaging data and from the examination of cultures with exceptionally high levels of wellbeing. Weekly reading assignments will include literature in sleep science, developmental psychology, physiology, and clinical research, as well as relevant case studies, essays, and memoir. Additionally, class members will follow the topic of sleep in popular media—including WNYC's recent sleep project, *Clock Your Sleep!*—and will have the opportunity to monitor their own sleep patterns using popular sleep apps. Select film and documentary material will be included for class discussion. Conference work may include projects on clinical, developmental, physiological, and/or cultural aspects of sleep. Projects may also be focused on topics related to sleep such as dreaming, memory/other cognitive functions, and/or mindfulness meditation. Students interested in developmental aspects of sleep in children may complete a weekly fieldwork placement at the Early Childhood Center.

## The Senses: Neuroscientific and Psychological Perspectives

*Elizabeth Johnston*

*Open—Fall*

*"The perceiving mind is an incarnated mind."*

—Maurice Merleau-Ponty, 1964

A great deal of brain activity is devoted to the processing of sensory information from both the outside and the inside of the body. Although, following Aristotle, we traditionally conceive of the senses as five discrete systems, they are more various and interconnected than this view suggests: What we call "taste" is a multi-sensory construction of "flavor" that relies heavily on "smell." "Vision" refers to a set of semi-independent streams that specialize in the processing of color, object identity, or spatial layout. "Touch" encompasses a complex system of responses to different types of contact with the largest sensory organ, the skin. And "hearing" includes aspects of perception that are thought to be quintessentially human—music and language. Many other sensations—the sense of balance, the sense of body position (proprioception), feelings of pain arising from within the body, and feelings of heat or cold—are not covered by the standard five. Perceptual psychologists have suggested that the total count is closer to 17 than five. We will investigate all of these senses, their

interactions with each other, and their intimate relationships with human emotions. Some of the questions that we will address are: Why are smells such potent memory triggers? What can visual art tell us about how the brain works and vice versa? Why is a caregiver's touch so vital for psychological development? Why do foods that taste sublime to some people evoke feelings of disgust in others? Do humans have a poor sense of smell? Why does the word "feeling" refer to both bodily sensations and emotions? What makes a song "catchy" or "sticky"? Can humans learn to echolocate like bats? This is a good course for artists who like to think about science and for scientists with a feeling for art.

## The Synapse to Self: The Neuroscience of Self-Identity

*Adam Brown*

*Open—Spring*

It has long been believed that "you are what you remember." Autobiographical memories are central to how we construct self-identity and experience a sense of self-continuity. They figure prominently in every aspect of our lives: earliest childhood recollections, developmental milestones and achievements, personal loss and public tragedy, and the breakdown of these memories across the life span. Conversely, self-identity plays a key role in how memories are selectively encoded, retrieved, or forgotten. Although these complex relations are far from being understood, neuropsychology and neuroscience research are illuminating the neural regions and networks underlying autobiographical memories and self-related processing. In this course, we will examine neuropsychological research—looking at how the loss of autobiographical memory impacts the integrity of identity such as in cases of amnesia and Alzheimer's disease. We will also discuss how different memory systems support self-continuity and the capacity to "mentally time travel" back to the past and into the imagined future. We will examine how shifts in self-identity alter the accessibility of our memories and, in turn, our social and emotional functioning. Emphasis will also be placed on autobiographical memory and self-identity disturbances associated with mental illness and the way in which neuropsychologists and neuroscientists study these changes following therapeutic interventions.

## Play and Imagination in Early Childhood: Developmental, Educational, and Clinical Perspectives

Jan Drucker

*Open—Spring*

Adults often look at children and say, "They are just playing." Yet play is seen by developmental and clinical psychologists and educators as one of the richest domains of young children's experience. It is in play that they explore the world, construct knowledge, try out ideas, develop social interaction and self-regulation, expand and test out creativity. In this course, students will reflect on their own play experiences, serve as participant observers in twice-weekly fieldwork at the Early Childhood Center campus laboratory preschool, and explore in seminar and written work the ideas of theorists and practitioners who see play as crucial to intellectual, as well as social-emotional, development. Among other topics, we will consider the cultural contexts of play, clinical uses of play in therapy, play and literacy development, and the current threats to children's opportunities for deep play. Conference work may, but need not, center on some aspect of the fieldwork experience.

## Mindfulness: Neuroscientific and Psychological Perspectives

Elizabeth Johnston

*Open—Spring*

Mindfulness can be described as nonjudgmental attention to experiences in the present moment. For thousands of years, mindfulness has been cultivated through the practice of meditation. More recently, developments in neuroimaging technologies have allowed scientists to explore the brain changes that result from the pursuit of this ancient practice, laying the foundations of the new field of contemplative neuroscience. Study of the neurology of mindfulness meditation provides a useful lens for study of the brain in general, because so many aspects of psychological functioning are affected by the practice. Some of the topics that we will address are attention, perception, emotion and its regulation, mental imaging, habit, and consciousness. This is a good course for those interested in scientific study of the mind.

## Emerging Adulthood

Linwood J. Lewis

*Open—Spring*

*"We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us." —Karlin and Borofsky*

Many traditional psychological theories of development posit a brief transition from adolescence to adulthood; however, many people moving into their twenties experience anything but a brief transition to "feeling like an adult," pondering questions such as "How many SLC alums can live in a Brooklyn sublet?" or "What will I do when I finish the Peace Corps next year?" In this course, we will explore the psychological literature concerning emerging adulthood, the period from the late teens through the twenties (Arnett, 2000), examining the different techniques used to study development during this time. We will then study further development into adulthood and old age. Gender, sexuality, social class, and culture will also serve as contexts for further analysis. *A previous course in psychology is required.*

## "Sex is not a Natural Act": Social Science Explorations of Human Sexuality

Linwood J. Lewis

*Open—Spring*

When is sex NOT a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what has very little to do with biology. Human sexuality poses a significant challenge in theory. The study of its disparate elements (biological, social, and individual/psychological) is inherently an interdisciplinary undertaking: From anthropologists to zoologists, all add something to our understanding of sexual behaviors and meanings. In this class, we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader aspects of sexuality, including sexual health and sexual abuse. Conference projects may range from empirical research to a bibliographic research project. Service learning may also be supported in this class. *A background in social sciences is recommended.*

## The Psychology of Gender: From Social Structure to Individual Lives

Wen Liu

*Open—Spring*

This course examines the category of gender within and beyond the discipline of psychology and aims to familiarize students with major theoretical perspectives on gender, including social constructionism, feminism, Marxism, queer theories, critical race theories, and various psychological traditions. The course also draws from empirical research on gender in the United States and abroad that emphasizes the intersections of race, ethnicity, class, sexual orientation, ability, and immigration in women's experiences and identities. We will explore how gender and gendered practices have been studied in relation to macro-social processes such as patriarchy, capitalism, and globalization but also how they form meanings in the physical and psychological lives of individuals. We will look at how gender is embedded in contested relations of power in diverse communities and how feminists and psychologists have explored the possibilities for change within and beyond academia.

## Care in Space and Place: An Exploration of Environmental Psychology

Magdalena Ornstein-Sloan

*Open—Spring*

This course explores the relationship between physical and social environments and human behavior. Care, in the broadest sense of the term, will be utilized as a lens through which we examine conceptualizations of environmental psychology. Utilizing qualitative methodologies (photovoice and autoethnography), we will engage with an *ethic of care* to critically explore levels of human interaction from the body and home and from the local to the globalized world, with a return to the individual experience of receiving and providing care within our social environments. Topics to be considered will include food (in)security and alternative food networks, informal family caregiving, paid caregiving, environmental sustainability, globalization, structural violence, social determinants of health, and social justice—but ultimately will be driven by student interest. Field trips will be incorporated to provide experiential learning, and digital essays will be introduced as a method to apply course material.

## The Human Legacy

Gina Philogene

*Intermediate—Year*

Our "human legacy" is the result of a long journey. Considering our physiological, psychological, and social changes over time, these evolutionary transformations point to the fundamentally social nature of our human history. We have always had an incessant need to articulate common systems and points of reference in order to make sense of our world. Such common understanding of social reality requires the elaboration of representations around which groups form. These representations are social and serve the purpose of structuring our relations with one another and validating our common reality. In so doing, our social reality is constructed and social identities are created. Against this background, we will explore in this course how we, as humans, have been driven to develop into what we are today. To help us understand the constructive, dynamic, and social nature of our evolution, we will revisit one of the more obscure books in social psychology, *The Human Legacy*, written by Leon Festinger—one of the most famous social psychologists of the 20th century. This book analyzes some of the crucial elements of our evolution that have permitted the steady and continuous progress in our history. Key questions addressed in this book are more than relevant for our time, including the development of technology and its relation to religion, the implications of sedentary living, the production of food, and the human race's self-destructive propensity for warfare.

## Moral Development

Carl Barenboim

*Intermediate—Fall*

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past 100 years, psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud, and the modern work on the importance of empathy, including the ideas of Hoffman); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. Throughout the course, we will connect moral development theory to

the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

## Experimental Psychology Research Seminar

**Adam Brown**

*Intermediate—Fall*

Psychological science attempts to study complex human behavior, emotions, and cognitive processes through research and experimentation. Over the course of the semester, students will have the opportunity to develop both a strong foundation in the theories, techniques, and ethical questions that have guided psychology research and the opportunity to put their ideas into practice. A major component of this course will involve generating hypotheses and designing studies, carrying out original research, learning how to analyze and interpret data, and writing up and presenting findings. Readings will span research from a variety of subfields in psychology (clinical, developmental, social), and assignments will involve individual and group work. A variety of research designs will be discussed and evaluated throughout the semester, such as case studies, observational, cross-sectional, longitudinal, and experimental approaches. *Students do not need a background in statistics, but prior coursework in psychology is required.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental and clinical concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—as well as the integrative “relational perspective”; and we will consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell,

Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or another appropriate setting is required, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest. *For graduate students and for juniors and seniors with permission of the instructor.*

## “The Final Solution”: Psychological Perspectives on Inhumanity

**Marvin Frankel**

*Sophomore and above—Fall*

*“I also want to speak very frankly about an extremely important subject...the extermination of the Jewish people. This is something that is easy to talk about...Most of you know what it is to see a pile of 100 or 500 or 1,000 bodies. To have stuck it out and at the same time, barring exceptions caused by human weakness, to have remained decent: this is what has made us tough...This is a glorious page in our history which never has and never will be written.”* —Speech by SS Reichsführer Heinrich Himmler to a meeting of SS generals in Posen, October 4, 1943.

What can psychology offer us by way of a perspective for understanding the Holocaust in particular and genocide in general? We will explore the following themes in some depth: Is it possible to sustain a sense of personal integrity in a world that strips you of the right to have a personal identity? How can the killing of millions be viewed as a sign of moral purity? Has evolution created a “universal neural circuitry” that disposes human beings to always perceive a hostile and murderous opposition between “us” and “them”? If so, can education dissolve such antagonistic oppositions? If not, under what kinds of social conditions does contempt for others yield pleasure? This course will not provide entirely satisfying answers.

## Art and Visual Perception

**Elizabeth Johnston**

*Intermediate—Fall*

*“Seeing comes before words. The child looks and recognizes before it can speak.”* —John Berger

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we



will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how the study of visual neuroscience and art can inform each other. One of our guides in these explorations will be groundbreaking gestalt psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by neuroscientist Eric Kandel, *The Age of Insight*, will provide our entry into the subject of neuroaesthetics. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as for students of the brain who want to study an application of visual neuroscience.

## Studying Men and Masculinities

*Linwood J. Lewis*

*Intermediate—Fall*

Do men have an innate nature? How have changing social conditions affected the phenomenological experience of being a man? In this intermediate class, we will engage in a critical study of gender by examining the social construction of biological sex and the construction of categories/conceptions of “man” and “masculinity.” An interdisciplinary approach will inform our examination. We will read from anthropology, critical race theory, feminist theory, masculinity studies, psychology, public health, queer theory, and sexuality studies to create a contextualized understanding of men and masculinity. Major topic areas will include biological and social perspectives on males and gender, intersectionality, ethnic identities and masculinities, and sexual orientation/desire and its relation to gender identity. *Students with a background in psychology or other social sciences or LGBT studies will be given preference.*

## Theories of Development

*Barbara Schechter*

*Intermediate—Fall*

“There’s nothing so practical as a good theory,” suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-

care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *For graduate students and for seniors with permission of the instructor.*

## Puzzling Over People: Social Reasoning in Childhood and Adolescence

*Carl Barenboim*

*Intermediate—Spring*

We humans tend to find other people the most interesting “objects” in our lives—and for good reason. As infants, we are completely dependent upon them for our very survival; and throughout our lives, other people serve as the social bedrock of our existence. We are a social species, one that derives “fitness” through our abilities to read the social terrain and figure out social meaning in our interactions with others. There is a range of timely questions to address: How do we do this, and how does it develop throughout childhood? Are we “hardwired” in some ways to feel what other people are feeling? What about the special case of childhood autism? How do our emotions interact with our cognitions about the social world to affect our views of self and other and our future social lives? What would cause us to have a relatively good or poor “emotional IQ,” and what are the consequences? What are the roles of family and childhood friends in this process? These are some of the issues that we will address in this course. The opportunity will be available for hands-on fieldwork with children to observe them puzzling over people in real life. *Prior course in psychology is required.*

## Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Intermediate—Spring

This course addresses the multiple factors that play a role in shaping a child's development, particularly as those factors may result in what we think of as psychopathology. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, we will examine a number of the current conversations and controversies about assessment, diagnostic/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience. *For graduate students and for juniors and seniors by permission of the instructor.*

## The Empathic Attitude

Marvin Frankel

Sophomore and above—Spring

*"It is when we try to grapple with another man's intimate need that we perceive how incomprehensible, wavering, and misty are the beings that share with us the sight of the stars and the warmth of the sun." —Joseph Conrad*

*"We mark with light in the memory the few interviews we have had, in the dreary years of routine and of sin, with souls that made our soul's wiser; that spoke what we thought; that told us what we knew; that gave us leave to be what we...were." —Emerson, Divinity School Address, 1838*

After graphically describing her predicament to her cousin Molly, Sarah asked: "So, do you understand?" "Yes, I do, I certainly do," her cousin replied. "You do?" Sarah asked again. "Most emphatically, I do." "Then you agree with me?" "Oh no." "You sympathize with me then?" "No, I don't." "Then you at least see it from my point of view." "Hardly." "Then what do you

*understand?" "You are simply a fool!" "How dare you judge me?" "If I see it from your point of view, I shall only be a different kind of judge. My dear Sarah, don't you see that there is no escaping judgment?"*

For Conrad, the other is so shrouded in mists that our empathic understanding must necessarily fall short. For Emerson, an empathic rapport is rare but possible. As for Sarah and Molly, what can we say? Do they completely fail to understand each other, or do they understand each other only too well? Indeed, what do we mean by understanding in this context? Too often, understanding is confused with agreement or the absence of judgment. This course will examine what an empathic understanding entails and the function of empathy in defining areas of conflict as well as the resolution of conflict. In brief, the empathic attitude requires us to enjoy and appreciate the differences between ourselves and others even as we attempt to bridge those differences.

## Attachment Across the Life Cycle: How Relationships Shape Us from Infancy to Older Adulthood

Meghan Jablonski

Intermediate—Spring

Throughout life, people may experience a varied and complex range of attraction, intimacy, and loss. From intense desire to profound grief, the relationships that people find themselves in—and out of—can consume much of their attention. What is it about connecting to certain others that can hold such power? Why are people drawn to certain relationships and not to others? Do these important relationships affect a person's development? Pioneered by John Bowlby, attachment theory emphasizes the impact of infant and early childhood attachment on social, emotional, and cognitive development. Attachment theory has become a widely accepted cornerstone of early human development. Current research in human bonding has grown to include key relationships throughout the lifespan. Beginning with attachments established in infancy and early childhood, this course will examine the impact of important relationships through childhood, adolescence, adulthood, and older adulthood. We will consider how the fulfillment or deprivation of important relationships may impact development and wellbeing. Landmark discoveries and emerging studies in attachment theory and human bonding will be covered, including relevant aspects of neuropsychological development, autism, adoption, queer families, resilience, spiritual identification,

social affiliation, and parenting. Readings will include classical attachment literature, contemporary human-bonding research, developmental psychopathology, feminist critique, identity theory, social psychology, neuropsychology, object relations, and psychoanalytic literature. Film, case studies, and examples from popular media will be included for reflection and class discussion. A one-time observation in the Early Childhood Center (ECC) is required; weekly fieldwork in the ECC is encouraged. Conference work may include observations from the ECC (child or parent-child interactions observed during fieldwork) or observations from other settings such as youth/adolescent programs or older adult community centers.

## Memory Research Seminar

*Elizabeth Johnston*

*Intermediate—Spring*

The experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through the study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory. *Some previous coursework in psychology is required.*

## Cultural Psychology of Development

*Barbara Schecter*

*Intermediate—Spring*

Cultural psychology is the study of the ways in which individual and culture, subject and object, person and world constitute each other. This course will explore how children and adolescents make meaning of their experiences in the contexts in which they live—assuming that, for all of us, development is an ongoing response to the cultural life around us and that culture is a dynamic process of engagement. We will consider topics such as: language and culture, early storytelling in families, transitions from home to school, and gendered and racial identities. We will

read a combination of psychological and anthropological texts. Questions to be explored include: How is a sense of self and place constituted in early childhood? How are these values expressed in children's stories, art, and play? How do adolescents navigate differing language communities and cultural values in forging their identities? What are some of the implications for public education in this country? Students will have the opportunity to do fieldwork in school or community settings and to use conference work to bridge reading and practical experience.

*Prerequisite: Previous course in psychology or another social science.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Styles of Paranoia: Conspiracies in Literature from Rousseau to DeLillo** (p. 65), Jason Earle French  
**The Being of Seeming** (p. 90), Gwenda-lin Grewal  
*Philosophy*

**The Role of Technology in Trauma Care** (p. 151), Brian MacMillan  
*Visual Arts*

## PUBLIC POLICY

Sarah Lawrence College's Public Policy program addresses the most pressing public policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues. Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health-care worker conference in the Dominican Republic, a community organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the US/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

## First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States

*Luisa Laura Heredia*

FYS

Inequality and social policy go hand in hand in the United States. From the schools to the criminal justice system, policies structure our lives by either contributing to or helping to dismantle inequality. This course introduces students to policymaking through the lens of different issue areas in the United States. Students will examine major policy areas—including immigration, criminal justice, health, and education—along three axes. First, we will explore these areas socially and historically to see how debates and policies have evolved. We will also draw from the social science literature to examine the strengths and weaknesses and the intended and unintended consequences of these policies. Second, we will explore the complicated system of institutions and actors that make public policy decisions in each of these areas and across federal, state, and local levels. Finally, we will explore the role of different actors in attempting to shape policy. We will analyze the efforts of organized interests, of experts, and of local communities in their efforts to influence and implement policy. Students will leave the class with an understanding of major policy issues, policymaking, and how to effect policy change. This foundational information will feed into broader discussion about inequality in the United States.

## Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality

*Luisa Laura Heredia*

*Sophomore and above—Year*

In the past few years, we have witnessed the undocumented, African Americans, and Latinos taking to the streets in protest, engaging in acts of civil disobedience, calling and writing letters to policy makers, and participating in a variety of other political demonstrations. Meanwhile, organizations—newly created and long standing, political and nonpolitical—are joining in by organizing political actions and lobbying on behalf of marginalized groups. Still, the impetus for these demonstrations, the mixed and sometimes nativist public reactions toward marchers, and the continued passage and implementation of punitive enforcement policies are also a reminder of the political marginalization of immigrant, racial, and

ethnic groups in the United States. This course examines this heightened activism by situating it within historical political and social contests over citizenship in the United States. One set of questions explores political voice through political participation, mobilization, and organizational advocacy. How are immigrant and racial groups mobilized to participate in politics? In what ways do marginalized groups express their political voices? A second set of questions explores theoretical and methodological concerns in examining immigrant and racial integration in the political sphere. What are the barriers that immigrants face in acting politically, articulating their policy preferences, and having a “legitimate” voice in politics? In what ways are immigrant and racial groups’ political interests being represented? A final set of questions will consider the ramifications of inequalities in citizenship for democratic governance. The first part of the course will provide a historical overview of citizenship and its legal and social constructions. The second part of the course will draw from immigrant adaptation, minority political incorporation, and social movements to examine the political incorporation of immigrant and racial groups in the United States. The final part of the course will be devoted to an overview of the dynamics of immigrant integration in the political sphere; we will examine political participation and mobilization through the lens of the individual, organizations, and the state.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. Porter *Anthropology*  
**Digital Zeitgeist** (p. 21), Michael Siff *Computer Science*

**Economics of the Ecological Crisis** (p. 29), Nicholas Reksten *Economics*

**First-Year Studies: Workers in the Globalized Economy** (p. 28), Kim Christensen *Economics*

**Fiscal Sociology, Public Finance, and the “Fiscal Crisis of the State”** (p. 30), Jamee K. Moudud *Economics*

**Introduction to Economic Theory and Policy** (p. 30), Nicholas Reksten *Economics*

**Political Economy of Women** (p. 28), Kim Christensen *Economics*

**Social Metrics I: Introduction to Structural Analysis in the Social Sciences** (p. 29), Jamee K. Moudud *Economics*

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*

**Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975** (p. 46), Lyde Cullen Sizer *History*

**African American Sports History and Black Cultural Revolution** (p. 48), Komozi Woodard *History*

**The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*

**An Introduction to Statistical Methods and Analysis** (p. 75), Daniel King *Mathematics*

**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*

**Democracy and the Market** (p. 96), Elke Zuern *Politics*

**International Organization: The Politics of Global Governance** (p. 95), Janet Reilly *Politics*

**Justice and Legitimacy: Readings in Contemporary Political Philosophy** (p. 97), David Peritz *Politics*

**Presidential Leadership and Decision Making** (p. 96), Samuel Abrams *Politics*

**First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 99), Gina Philogene *Psychology*

**The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*

**Disabilities and Society** (p. 116), Sarah Wilcox *Sociology*

**Gender and Nationalism(s)** (p. 117), Shahnaz Rouse *Sociology*

**Marginality and Penalization** (p. 115), Fanon Howell *Sociology*

**The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*

## RELIGION

Religious traditions identify themselves with and draw sustenance from the texts that they hold sacred. In Sarah Lawrence College religion courses, these texts command and hold our attention. As students explore the sacred text of a particular religion, whether studying Buddhism, early Christianity, or the origins of Islam, they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical approaches, they enter into the writings in such depth as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the Internet) gives students insight into what most moves and motivates religious groups

today. The College's religion courses provide an important complement to courses in Asian studies and history.

## First-Year Studies: Jewish Spirituality and Culture

*Glenn Dynner*

*FYS*

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity. This course provides an introduction to Judaism with an eye toward gender, sexuality, and responses to Western values of heroism and chivalry. We begin with the Bible and ancient Israel and witness the emergence of "rabbis" and their formative texts (Talmud, Midrash, Medieval Bible commentaries). We then encounter movements that challenged Judaism, including Christianity, medieval philosophy, poetry, Kabbalah, false Messianism, and Hasidism. Next, we follow attempts to create a modern-Jewish synthesis through Enlightenment (Haskalah), Zionism, Jewish Socialism, modern literature, modern philosophy, and Jewish Feminism. We then explore attempts to transform Judaism into something more akin to strictly religion (Reform, Conservative) and attempts to resist modernity through the invention of Orthodoxy. Finally, we explore Jewish responses to the Holocaust and proceed to chart the course of Jewish religion and culture in America and Israel, examining assimilation and the roots of the current Israeli-Palestinian conflict. Throughout, we will gauge the interplay between Jewish conceptions of law, chosenness, exile, sin, redemption, sexuality, death, etc. and grapple with challenges like anti-Semitism and secularization.

## Muslim Thought and Cultures

*Kristin Zahra Sands*

*Lecture, Open—Year*

Within the maelstrom of current events, caricatures and apologetics too often supply shortcuts for understanding a world largely unknown to Americans, obscuring rather than informing people of the richness and variety of the traditions of Islam and Muslim cultures. This course will provide an introduction to these rich traditions by addressing the early history of Islam, its foundational texts, and the development of Sunni, Shi'i, and Sufi thought. In addition to studying the formative and classical periods of Islam, primarily located in the Middle East, we will look to the ways in which Islam spread throughout the world to regions such as sub-Saharan Africa, Southeast Asia, China, Europe, and the United States. Muslims in the Middle East now

## 110 Religion

represent a mere 20% of Muslims worldwide; from jihadis to mystics to hip-hop artists, Muslims are not easily categorized. To address how being a Muslim is understood in specific contexts, we will study not only religious texts but also how Islam and Muslim practices are represented in autobiographies, fiction writing, films, music, and art.

## The Jews in Europe

*Glenn Dynner*

*Lecture, Open—Fall*

How did a Jewish civilization develop throughout the triumph of Christianity in the West? This course conceives of Judaism as a counterpoint to the dominant cultures of Europe. We begin with the arrival of Jews to the Roman Empire and proceed to the insular “Ashkenazic” Jewish communities of medieval France and Germany. Next, we trace the appearance of “Sephardic” Jews in Spain, including worldly poets and philosophers, other-worldly Kabbalists, and secret Judaizing “conversos” throughout the period of Inquisition. We then follow the exiles of Spain as they begin openly practicing Judaism again in the Land of Israel and other places; trace the growth of the popular movement around the false messiah Shabbetai Tzvi; and witness the blossoming of Jewish life in Eastern Europe, with its extensive self-rule, new economic niches, and world-renowned yeshivas. In the last part of the course, we examine the dissolution of the “ghetto” during the process of emancipation, the rise of more virulent forms of anti-Semitism, modern political responses like Zionism and Socialism, and the destruction of European Jewry during the Holocaust. Throughout, we will attempt to balance negative flashpoints like the Crusades, blood libels, Inquisition, pogroms, and genocide with more affirmative features of Jewish life such as economic vitality, self-government, and spiritual developments like Hasidism, Jewish Enlightenment (Haskalah), and Reform and Orthodox Judaism.

## Japanese Religion and Culture

*T. Griffith Foulk*

*Open—Fall*

This course explores the diverse terrain of religious life in Japan, investigating as much of the amazing spectrum of Japanese beliefs, practices, and institutions as possible without actually visiting the country. To this end, it makes extensive use of audio-visual materials, as well as primary sources (Japanese texts in English translation) and secondary scholarship. The course covers all of the major religious traditions and movements found in Japan today, including Shintō, the various schools of

Buddhism, and the so-called New Religions, as well as numerous elements of “folk” or “popular” religion and culture that are not readily subsumed under any of the preceding labels. The emphasis is on religion in contemporary Japan, with particular focus on religious rituals and the art and architecture that facilitate them, but a modicum of historical background will be given when necessary. *Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.*

## Writing India: Transnational Narratives

*Sandra Robinson*

*Open—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan upon independence from British imperial rule. Their writings narrate utopian imaginings and legacies of the past in light of dystopic visions and optimistic aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect global urgencies. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering representations of India in early chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the British Raj. We focus on India as remembered and imagined in selected works of writers including Salman Rushdie and Arundhati Roy. We apply interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

## The Qur'an and Its Interpretation

*Kristin Zahra Sands*

*Open—Fall*

To watch a Muslim kiss the Qur'an is to recognize that this is not a “book” in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The uncovering of its meanings has been variously understood by Muslims to be a matter of common sense, diligent scholarship, or profound inspiration. In this seminar, we will begin by studying

the style and content of the Qur'an. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God's attributes of mercy and wrath, gender and family relations, other religions, and the legitimate use of violence. We will also look at the types of literature that developed in response to the Qur'an in texts ranging from the entertaining stories of the prophets, to scholastic theological and philosophical analyses, and to mystical insights said to be achieved by the experience of spiritual states. Contemporary writings will be included that reflect the interaction between the classical heritage of Qur'anic exegesis and new interpretations that reflect current paradigms of gender relations, social activism, and spirituality.

## Images of India: Text/Photo/Film

**Sandra Robinson**

*Open—Spring*

This seminar addresses colonial and postcolonial representations of India. For centuries, India has been imagined and imaged through encoded idioms of orientalism. In recent decades, writers and visual artists from India, Pakistan, and Bangladesh have been actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter narration to images previously established during the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial and orientalist discourses depicted peoples of the Indian subcontinent both in terms of degradation and in terms of a romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term "Indian" is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are, consequently, renegotiating identities. What does it mean to be seen as an Indian? What historical claims are implicit in allegories of ethnicity, linguistic region, and nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this seminar on semiotics and politics of culture, sources include works by influential South Asian writers, photographers, and filmmakers.

## Indian Medical Cultures: Yoga and Ayurveda

**Sandra Robinson**

*Sophomore and above—Fall*

This seminar explores the psycho-physical disciplines of yoga and ayurveda. In beliefs and practices of India, these disciplines overlap fields of medicine, law, and religion. Indian interpretations of body and self form a foundation for the seminar. Hindu and Buddhist dietary ethics are considered. Hatha yoga has broad implications for physical and mental hygiene, preventive medicine, and public health. Ayurvedic medicine addresses anatomy, physiology, respiration, digestion, and endocrine function without compartmentalizing these systems. We draw on contemporary theories in the philosophy and anthropology of medicine in order to interpret techniques of the self that are embedded in ayurvedic teachings. With globalization, yoga and ayurveda increasingly serve as cultural signifiers of postcolonial identities.

## The Holocaust

**Glenn Dynner**

*Sophomore and above—Spring*

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe, a country that had produced many of the greatest thinkers and artists that the world has seen? In this course, we will attempt to explain how these events took place, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will look at how the Jews chose to live out their last years and respond to the impending catastrophe through art, diary writing, mysticism, physical resistance, hiding, and so on. Finally, we will attempt to come to grips with the crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated. We shall inevitably be compelled to make moral judgments. But these will be of value only if they are informed and based on a fuller understanding of the perspectives of the various actors in this dark chapter of European history.

## South Asian Narratives and Identities

**Sandra Robinson**

*Sophomore and above—Spring*

This seminar explores identity formation in cultures of the Indian subcontinent through a critical analysis

of life histories. Using recent cultural theory, we examine biographies, autobiographies, and memoirs of figures from diverse communities. We study pivotal events in the lives of uncelebrated figures, along with experiences of artists and writers who are more widely known. Through such life stories, we explore issues of regional and national identities, religion and communalism, individualism within extended families, personal and collective memory, generational conflicts, and caste hierarchies. We analyze "etics" of subaltern positioning and consider "emics" of postcolonial fragmentation, alienation, and affinities. Student presentations address specific case studies. Seminar topics and theories are widely applicable to cultures beyond South Asia. How do political movements exploit religious affiliations? How do media technologies influence choices between traditional and cosmopolitan lifestyles? In what ways do personal possessions reflect aspects of identity?

## Muslim Ethics and Religious Law (Shari'a)

*Kristin Zahra Sands*

*Intermediate—Spring*

In recent years, the concept of Shari'a has become increasingly associated with states and military groups who champion repressive rules, harsh punishments, and executions. Capitalizing on the fear and disgust that many Americans feel toward these examples of "Islamic law," a movement called American Laws for American Courts has led to the adoption of antforeign law legislation in some US states—legislation that the American Bar Association, among others, finds highly problematic. But the anxiety over "Shari'a creep" in the United States and Europe obscures the other ways in which Shari'a is understood and practiced by Muslims. Some Muslims see Shari'a as a social and political nightmare, abhorring its use by states and militants. Some criticize Shari'a even in less oppressive environments, portraying it as little more than dry legalism and a spiritually dead way of practicing one's religion. On the other hand, there are many Muslims who embrace Shari'a as a path for cultivating a deep moral consciousness in their individual and communal lives. They also view it as a powerful tool to address injustices. In order to better understand these contemporary debates, we will study the classical formation of Islamic law and juridical discourse, as well as classical literary and mystical writings that reflect other ethical sensibilities that co-existed with, or sometimes contested, the juridical and pious norms of earlier time periods. The contemporary issues to be

discussed will include sexual and medical ethics, freedom of speech and offense controversies, apostasy and violence, and the ideology and practices of ISIS. *Previous coursework or knowledge in Islamic Studies is desirable for this course. Permission of the instructor is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Readings in Daoism: Zhuangzi and His Followers (p. 13), Ellen Neskar *Asian Studies***  
**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society (p. 97), David Peritz *Politics***

## RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized—and we include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged; past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn's "Little Odessa."

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.



The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: *The Literatures of Russian and African American Soul*; Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia; Dostoevsky and the West; The 19th-Century Russian Novel; and Intertextuality in the 20th-Century Russian Novel. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student's field of interest; courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

## Beginning Russian

*Melissa Frazier*

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning; memorization gives the student the basis to then extrapolate, improvise, and have fun with the language. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly, written homework—serving both to reinforce old and to introduce new material—will be required. At the end of each semester, we will formalize—through small-group video projects—the principle of rigorous but creative communication that underlies all of our work. Students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian Table is strongly encouraged.

## Intermediate Russian

*Natalia Dizenko*

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be

required, along with weekly conversation classes with the Russian assistant; attendance at Russian Table is strongly encouraged. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice, with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. *Prerequisite: one year of college Russian or the equivalent.*

## Advanced Russian: Ivan Vasil'evich

*Natalia Dizenko*

*Advanced—Spring*

This course is aimed at students who are beyond the second-year level of Russian. While we will continue some work with a textbook, our aim will be to move away from grammar and into active reading, writing, watching, and speaking in Russian. The large part of our course will center on our reading of Mikhail Bulgakov's 1936 play, *Ivan Vasil'evich*, and our watching of the 1973 film adaptation, *Ivan Vasil'evich meniaet professiiu*; both play and film tell the story of a somewhat hapless scientist who succeeds in inventing a time machine. Other texts will include historical accounts: Sergei Eisenstein's film, *Ivan the Terrible*; Mikhail Zoshchenko's short story, *Krizis*; various films portraying the 1920s and the 1960s/70s and a short excerpt from Vladimir Voinovich's *Ivankiada*. Over the course of the semester, we will also learn a number of popular and folk songs, along with the basics of Russian word morphology. Note that weekly conversation classes with the Russian assistant will be required, and attendance at Russian table is strongly encouraged. *For students with two years of college Russian or the equivalent.*

Another course offered in a related discipline is year is listed below. A full description of the course may be found under the appropriate discipline.

Revolution and Utopia in Language: Russian Literature from Dostoevsky to Platonov (p. 66),  
*Melissa Frazier Literature*

## SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful

questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. The science and mathematics division offers classes in a variety of disciplines, including biology, chemistry, computer science, mathematics, and physics. Studies in each of these disciplines are offered at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program. In the Science Third, students simultaneously register for the seminar component of two science/mathematics courses, which comprises one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

### ***Pre-Health Program***

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the division as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the division, through conferences, course work, and independent research. Therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

## **SOCIAL SCIENCE**

The social science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology; economics; environmental studies; politics; public policy; science, technology, and society; and sociology.

## **SOCIOLOGY**

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; and ways of seeing...these are among the topics addressed by Sarah Lawrence College students and professors in sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and

institutions affect individual experience and shape competing definitions of social situations, issues, and identities. Courses tend to emphasize the relationship between the qualitative and the quantitative, between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations, while encouraging student research in diverse areas. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

## **First-Year Studies in Sociology: (Re)constructing the Social: Subject, Field, Text**

*Shahnaz Rouse*  
FYS

How does the setting up of a textile factory in Malaysia connect with life in the United States? What was the relationship of mothers to children in upper-class, 17th-century French households? How do our contemporary notions of leisure and luxury resemble, or do they, notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and “other(s)”? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions sociology and sociologists attempt to think through. In this seminar, we will ask how sociologists analyze and simultaneously create reality, what questions we ask, and what ways we use to explore our questions and arrive at our findings and conclusions. Through a perusal of comparative and historical materials, we will look critically at things that we take for granted; for example, the family, poverty, identity, travel and tourism, progress, science, and subjectivity. The objective of the seminar is to enable students to critically read sociological texts and also to become practitioners in “doing” sociology (something we are always and already involved in, albeit often unself-consciously). This last endeavor is designed to train students in how to undertake research and intended as a key tool in interrogating the relationship between the researcher and the researched, the field studied, and the (sociological) text.

## **Cities and Urbanization**

*Fanon Howell*

*Lecture, Open—Spring*

What is the object of study for urban sociologists? The very concept of “urban” is a geographical, political, and cultural constellation; but what constitutes the limits of the city? This lecture examines the historical constitution of urban sociology and surveys the development of cities as sites for the study of social affairs, institutions, and innovations. The course covers classical theory and foundations of urban sociology (Simmel, Tönnies, Wirth, Park, Burgess, Jacobs, DuBois), as well as contemporary scholarship in the field (Harvey, Soja, Sassen, Logan & Molotch, Zukin, Florida, Wacquant). We will explore core approaches to the study of the city—the ecological approach, subcultural approach, political economy approach, and postmodern identity-based approaches—and seek to understand their relation to one another, as well as how they address urban issues such as suburbia, consumption, ghettos, globalization, immigration, race, crime, and gentrification.

## **Marginality and Penalization**

*Fanon Howell*

*Open—Fall*

Marginalization is a characteristic trait of cities in the first world, and penalization has been responsive to new forms of urban development since the 1980s. Marginality refers to the exclusion of certain populations from a social mainstream because of cultural differences (race, ethnicity, religion), social roles (women, elderly, adolescents), and/or their location in the social structure (political, economic, social powerlessness). By definition, penalization subjects a person or entity to legal sanctions and punishment and/or imposes an unfair disadvantage. This seminar examines these topics in urban areas of the United States, in particular, via film, television, and texts of prominent authors in these fields, including Michelle Alexander, Javier Auyero, Alice O'Connor, Saskia Sassen, Loïc Wacquant, and Alford Young. We will introduce the problems—racial and cultural encapsulation, migration and immigration, education, health care, jobs, housing, globalization, poverty—and scrutinize the debates; e.g., the role of the state, differences in the way marginality is constructed, its impact on social mobility, new penal policies and their connection to urban renewal, the decline of the social welfare state, punishing the poor, the outsourcing of work, and forms of resistance.

## Disabilities and Society

*Sarah Wilcox*

*Open—Fall*

In this seminar, we will broadly consider the topic of disability within contemporary society, examining questions of social justice, discrimination, rights, identities, and cultural representations. Disability studies is an interdisciplinary field of academic study that emerged out of disability rights movements and has, therefore, focused on how social structures are disabling, limiting, and exclusionary. In concert with this perspective, we will study the history of the disability rights movement, including the passage and ramifications of the Americans with Disabilities Act. We will also consider tensions within disability movements, including the difficulties inherent in mobilizing a collective identity that encompasses a wide range of conditions and circumstances. In addition to political mobilization, we will analyze cultural meanings and representations of physical, psychological, and cognitive disabilities. Cultural representations of disability shape our assumptions and expectations, while disability activists have used literature and art to contest stigma and create new kinds of representations of non-normative bodies and selves. Finally, we will consider questions of embodiment, self, and identity. Disability is typically defined in terms of physical or mental impairment, which implies that there is a “normal” state of nonimpairment. Defining disability has been highly contested, both because of the stigma attached to those who are seen as different and because many people with conditions that have been labeled as disabilities do not see their conditions in negative terms. Most of us will experience some degree of impairment at some point in our lives; but only some of us will be seen as, or identify ourselves as, disabled. Some disabilities are a part of identity from an early age, and others develop later in life. Thus, we will consider the relationship between embodiment, ability, and selfhood, looking at how people negotiate identity in relation to social categories and their own embodied experiences.

## Sociology of Education

*Fanon Howell*

*Open—Spring*

This seminar introduces students to sociological theory, methods, and research on the topic of schooling in the United States and abroad. Using both classical and contemporary readings, we will examine the reciprocity between schools, individuals, and societies and traverse conversations on the purpose and promise of schooling in response

to industrialization, urbanization, and globalization. Topics addressed include the influence of politics, policy, and economics on the field of education; inequality and the factors of race, ethnicity, class, gender, and sexuality; culture and youth behavior; schools’ organizational environment; and different techniques of reform: accountability, autonomy, community engagement, charters, vouchers, network governance, mayoral influence, teacher evaluation, and financial incentives.

## Queer Bodies: A Cultural History of Medical and Scientific Knowledge

*Sarah Wilcox*

*Open—Spring*

How have physicians and scientists studied and understood differences in sex, gender, and sexuality? What categories have they used, and how have these categories and the assumptions underlying them changed over time? How have popular conceptions of gender and sexuality influenced science and vice versa? What has been at stake in viewing social differences as located in the body? How can we understand the medicalization and pathologization of queer bodies, genders, and sexualities in relation to broader cultural, moral, and political agendas? In this seminar, we will examine the history of scientific and medical study of sexual behavior, hormonal systems, the brain, and genetics. We will consider the varying relationships of gay, transgender, and intersex communities with science and medicine and tensions within those communities over whether scientific and medical knowledge is empowering or alienating. The books that we read will introduce students to the variety of methods and approaches used in the historical and sociological study of science and medicine, from close evaluation of the scientific evidence itself to analysis of the production of knowledge as a social activity and to broad analysis of science and medicine within politics, popular culture, and social movements. Conference work could hew closely to the topic of the seminar through the study of a particular debate, historical period, or area of scientific or medical research; or it could extend outwards to a broader set of topics, such as hormones and transgender health, the role of science in religious debates over sex and sexuality, or representations of queer bodies in art or popular culture.

## Health Policy/Health Activism

*Sarah Wilcox*

*Sophomore and above—Year*

How does your race, class, gender, and where you live and work influence whether you get sick? Why does the United States spend more on health care than other countries yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? What do we mean by “public health”? What is the role of government in providing health care or managing the health of populations? In this course, we will investigate these questions directly and by studying health social movements. Health activists have not only advocated for particular diseases and for research funding but also have sought to reduce stigma, uncover health disparities and environmental injustices, and democratize medical research. We will begin the year by studying these social movements in conjunction with studying patterns of ill health; i.e., who gets sick and why? We will then examine the history and contemporary meanings of “health,” examining the moral values attached to health and illness and questions of medical authority and medical knowledge. In the spring semester, we will turn to health-care systems, both within the United States and globally. We will study programs of health-care reform in the United States and other countries, international health policy, and specific health policy issues such as vaccination, genetic screening, and the ethics of medical research. Throughout the year, we will explore—through the lens of health—broad questions of social justice, inequalities, governance, activism, and the environment.

## Gender and Nationalism(s)

*Shahnaz Rouse*

*Advanced—Year*

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a historical world phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called upon to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically-constituted nationalisms

involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, and for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions (e.g., issues of cultural authenticity and identity) take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women's sense of self, citizenship, and belonging at specific periods and over time. In the spring semester, we will turn our attention more specifically to performances of nationalism through institutional and popular cultural arrangements. Under the former category, we will look at issues of migration, immigration, and exile; public policy and international relations; war and conflict. In the arena of popular culture, we will examine the production of nationalism(s) through the mass media, sports, film, museums and exhibitions, and tourism. Conference work can include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings. *This is a graduate seminar with limited space for advanced undergraduates, with permission from the instructor.*

## The (In)Security State: A Long History?

*Shahnaz Rouse*

*Advanced—Year*

In recent years, there has been an increasing focus on the security state, heightened surveillance, the expansion of executive and coercive power, and the diminishment of individual freedoms and curtailment of human rights. In many instances, acts of violence by nonstate actors are provided as rationale and justification for these changes, and 9/11 is represented as the pivotal moment when “everything changed.” In this course, we will interrogate this claim. We will trace constructions of fear and the felt need for “security” and surveillance historically and examine the distinction between past concerns and practices and those in the present day. We will ask: How do race, class, and nationalism

factor into past and present security concerns and attendant practices of surveillance? What institutional forms and practices have helped produce the security regime in particular periods and at the present moment? What is the relation between the public and private sector in producing or challenging and normalizing the (in)security state? How do domestic security concerns and fears link up with international security? What is the relationship between the security state and militarization, both within the United States and overseas? In this regard, how do militarization (abroad) and policing (at home) meet up? How do militarization and neo-liberalization intersect locally, nationally, and internationally? How is a culture of fear, security, and surveillance normalized? What are the implications of greater policing and militarization for the state-civil society nexus and for a politics of dissent? This course will enable students to think through and become astute analysts of statist practices and their imbrication with nonstate actors in the private domain, both as partners and as an alibi for greater policing. Bringing together local and global concerns, we will gain a deeper understanding of how the activities happening in the United States meet up with developments internationally. *Prior work in Sociology not essential. Students should have taken courses in one or more of the social sciences and/or history and have ability to engage with theoretical materials.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Colonialism, Anthropology, Politics** (p. 5), Mary A. Porter *Anthropology*

**Ethnographic Research and Writing** (p. 6), Robert R. Desjarlais *Anthropology*

**Queering Africa: Gender and Sexuality Across the Continent** (p. 6), Mary A. Porter *Anthropology*

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*

**Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975** (p. 46), Lyde Cullen Sizer *History*

**African American Sports History and Black Cultural Revolution** (p. 48), Komozi Woodard *History*

**From Medina to Metropolis: The City in Middle Eastern History** (p. 53), Matthew Ellis *History*

**Mystic Chords of Memory: Myth, Tradition, and the Making of American Nationalism** (p. 50), Eileen Ka-May Cheng *History*

**The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*

**The Urban Crisis and the Black Revolt: The Origins of Civil Rights and Black Power in the Jim Crow North** (p. 47), Komozi Woodard *History*

**Queer New Media** (p. 60), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

**Queer Times and Queer Spaces** (p. 60), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

**Transnational Sexualities** (p. 59), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

**An Introduction to Statistical Methods and Analysis** (p. 75), Daniel King *Mathematics*

**A Newly Re-Enchanted World: Beyond Secularism and Fundamentalism in Modern Society** (p. 97), David Peritz *Politics*

**First-Year Studies: American Ideologies and American Dreams** (p. 94), Samuel Abrams *Politics*

**Justice and Legitimacy: Readings in Contemporary Political Philosophy** (p. 97), David Peritz *Politics*

**First-Year Studies: Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 99), Gina Philogene *Psychology*

**The Psychology of Gender: From Social Structure to Individual Lives** (p. 103), Wen Liu *Psychology*

**Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality** (p. 108), Luisa Laura Heredia *Public Policy*

**First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 108), Luisa Laura Heredia *Public Policy*

**Theatre Outreach: Collaboration and Community** (p. 131), Allen Lang *Theatre*

**The Role of Technology in Trauma Care** (p. 151), Brian MacMillan *Visual Arts*

**The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*

**Profiles and Portraits** (p. 158), Gerry Albarelli *Writing*

**The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost** (p. 158), Marek Fuchs *Writing*

## SPANISH

Sarah Lawrence College's courses in Spanish cover grammar, literature, film, music, and translation—all with the aim of making students more capable and confident in thinking, writing, and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as panel discussions, lectures, and readings with classroom

discussion and conference work to provide students with stimulating springboards for research and study.

## Beginning Spanish

**Nancy Duran**

*Open—Year*

In this course, students will develop the necessary skills to gain command of the essentials of spoken and written Spanish. There will be an emphasis on fundamental grammatical construction and vocabulary used in an everyday context. During class, students will participate in activities that emphasize oral proficiency and the development of reading and writing skills. Student will also be exposed to the diverse cultural contexts of the Spanish-speaking world and, from the very beginning of the course, will be immersed in a Spanish-speaking environment through films, songs, and short literary texts that complement the learned grammatical structures. In addition, students will meet with the instructor in small groups (small group conference) for one hour a week and will be required to attend a weekly conversation session with a language tutor. *No previous experience in the language is necessary; no need to take the Spanish placement test. Please attend one of the scheduled group interviews.*

## Advanced Beginning Spanish

**Isabel de Sena**

*Open—Year*

This course is intended for students who have had some Spanish previously but who have forgotten most of it. We will do a thorough review of basic grammatical, lexical, and syntactical concepts at a more accelerated pace than the regular Beginning Spanish class. In addition to the use of a textbook, *Invitaciones*—which includes a video story, *Escenas de la vida*—we will also make extensive use of pair and small groups among other supplemental activities, including playing games, seeing films, reading poems and some short stories, animation, and so on in order to enhance comprehension and speaking ability and to deepen cultural understanding of Spain and Spanish America. We will watch films outside of class on a biweekly basis to be discussed in class and written about at home. By the end of the first semester, you should be able to function in informal, transactional, and interpersonal situations; understand key ideas and add some supporting details; ask and answer questions; produce simple narrations and descriptions, as well as explanations; deal with a range of topics from the self to the immediate environment; and produce increasingly sophisticated

paragraphs on a variety of topics. By the end of the second semester, you will additionally be able to read and understand simple journalistic essays, read short stories and one-act plays, and discuss them using basic concepts in Spanish. *Taught in Spanish. Spanish placement test (to be taken online during interview week) is required, in addition to an interview with the instructor.*

## Intermediate Spanish I: The Fiction of Language

**Priscilla Chen**

*Intermediate—Year*

Augusto Monterroso's microfiction, "Cuando despertó, el dinosaurio todavía seguía allí," exemplifies the complexity of the Spanish language and grammar through a single sentence that can generate many interpretations. This course is designed to revise and emphasize the fundamental Spanish grammatical structures, using literary fiction and social and cultural references as frames to understand the craft of the language and its richness. We will also pay special attention to oral communication, the use of new vocabulary, and writing formats to create a dynamic dialogue between and among grammar, literature, and culture in order to contextualize multiple meanings while increasing fluency in every aspect of language production. For conference, students will have a chance to explore various aspects and topics of Hispanic culture and the arts. *The course will be taught entirely in Spanish. It is strongly recommended that students who have not taken Spanish at SLC take the Spanish placement test, in addition to interviewing the instructor.*

## Intermediate Spanish II: Fantasy Media in Contemporary Hispanic Cultural Productions

**Nancy Duran**

*Intermediate—Year*

In this course, students will continue to develop their Spanish reading, writing, and speaking skills. Part of this class will be dedicated to in-depth grammar review. Students will also be introduced to various literary and cultural topics and will explore contemporary productions such as short stories, novels, film, and mass media from Latin America and Spain. In doing so, students will gain critical analysis skills while exploring the political and cultural turmoil addressed in the works that we study. In all of these works, the unifying theme will be fantasy and fairy tales that are presented in a fictional revisionist manner. Students will meet with a

language assistant for an hour once a week in order to practice their speaking and oral comprehension in addition to developing an individual conference project with the instructor. *Taught entirely in Spanish. The Spanish placement test is strongly recommended for students who have not taken Spanish at SLC, in addition to interviewing with the instructor.*

## Intermediate Spanish III: Key Concepts from the Spanish-Speaking World

**Heather Cleary**

*Intermediate—Year*

This course is intended for students who have already mastered the Spanish language at a pre-advanced level. The course will provide an introduction to major works from Latin America, Spain, and the United States in relation to their social and political contexts. Through intensive grammar review and work with literature, film, music, and visual art from the Spanish-speaking world, students will refine their expression and comprehension of the language while developing analytic skills. The course will explore key concepts—including tradition and revolution, antiquity and modernity, neocolonialism, gender, cosmopolitanism, and bilingual cultural production—and will take advantage of cultural opportunities in the New York City area, as relevant. To succeed, students must come prepared to actively participate in class discussions and produce response papers, brief presentations, and individual conference projects. *Course conducted in Spanish. Spanish placement test is required for students who have not previously taken Spanish at Sarah Lawrence College, in addition to an interview with the instructor.*

## Advanced Spanish: In the Newsroom

**Eduardo Lago**

*Advanced—Fall*

This course will operate on two main levels. First, it will serve as an introduction to journalism as it is practiced today throughout the Spanish-speaking world. We will closely monitor how the main Spanish-language online journals, newspapers, and blogs function on a daily basis, paying special attention to the coverage of culture and the arts. In the seminar, we will operate as a real newsroom, serving to consolidate the structure of *Sobremesa*, Sarah Lawrence's Latino online journal founded two years ago and published once each semester. The implementation of this project will require a

continuous collaboration among editors, staff writers, photographers, and at least one graphic designer. Students taking this class will have to produce original pieces covering all aspects of cultural information, including profiles, interviews, essays, general and specialized articles, and book, theatre, dance, and film reviews in addition to all forms of written, graphic, and audiovisual reportage. Those in charge of the different sections of the publication will contact outside collaborators, requesting original contributions. A second, extremely important aspect of this course is that it will serve as a translation workshop at a professional level. Since *Sobremesa* admits submissions in Spanish, English, and Portuguese, all texts must be translated in order to ensure that they can be accessed in all three languages. A section of the online magazine (*Burnt Eyelashes*) will be devoted to the publication of conference projects dealing with Latino topics. Conference work will be geared toward the consolidation of the skills required to maintain all areas of our publication (photography, design, translation, textual and visual editing, etc.) in perfect shape, but it will also result in the crystallization of a specific contribution to be featured in the issue that will be published at the end of the semester. A solid command of Spanish is required. *By special permission only.*

## Literature in Spanish: Contemporary Narrative Works in Spanish.

**Eduardo Lago**

*Advanced—Fall*

This seminar will focus on the narrative production of the Spanish-speaking world. In our approach, we will explore the multiple cultural and historical connections that have always linked the literary traditions of Latin America and Spain, also taking into consideration a few representative works by US Latino writers. Chronologically, the works under study will belong to two distinct phases. First, we will examine fictional works published by Spanish-language authors in recent years, paying special attention to the literary production of Latin America when the younger generations of writers began to move away from the legacy of magic realism and open up their works to preoccupations shared by coetaneous authors from all corners of the world. In a second phase, we will concentrate on major works written by some of the most important representatives of the Spanish language canon active during the second half of the 20th century. Works under study will include novels and short fiction by Roberto Bolaño, César Aira, Alejandro



Zambra, Guadalupe Nettel, Felipe Alfau, Junot Díaz, Cristina Rivera Garza, Roberto Arlt, Horacio Quiroga, Julio Cortázar, and Felisberto Hernández.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Literature in Translation: Don Quixote and the Early Modern World: Knight, Lover, Madman, Reader** (p. 64), Isabel de Sena *Literature*

**Literature in Translation: Becoming Spain** (p. 65), Isabel de Sena *Literature*

## THEATRE

The Sarah Lawrence College theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry. Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's theatre, music, and dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work.

Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique while nurturing individual artistic directions.

The theatre program examines not just contemporary American performance but also diverse cultural and historical influences that precede our own. Courses include Alexander Technique, acting, comedic and dramatic improvisation, creation of original work, design, directing, movement, musical theatre, playwriting, puppetry, speech, solo performance, voice, and the art of bringing theatre into the local community.

## Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests and to develop performing and practical experience. There are open auditions for faculty, student, and guest-directed productions. There is a proposal system for student-directed, written, and devised work within the season production schedule.

## Practicum

The theatre faculty is committed to the philosophy that students learn by doing. Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of making theatre. The program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Wide-ranging opportunities are available for students to learn by doing. Students may participate in internships or fieldwork in New York City theatres and theatre organizations. The College's Theatre Outreach program is a training program that uses music, writing, theatre techniques, and the visual arts to address social and community issues. The outreach course has been a vibrant component in the curriculum for more than two decades, encouraging the development of original material with a special emphasis on cross-cultural experiences.

Many theatre components include an open-class showing or performance. In addition, multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work are available to students throughout the academic year. The College's performance venues include productions and readings sponsored by the department in the Suzanne Werner Wright Theatre, a modified thrust stage, and the Frances Ann Cannon Workshop Theatre, as well as student-produced work in the student-run blackbox DownStage Theatre. Workshops, readings, and productions are also mounted in the blackbox OpenSpace Theatre, Film Viewing Room, Outdoor Stage Theatre, and various other performance spaces throughout the campus.

## First-Year Studies in Theatre: Directing in the Contemporary Theatre

William D. McRee  
FYS

This course will examine the job of the theatre director as both artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered both in discussion and in class exercises. Students will be exposed to a variety of directing styles and techniques through trips to New York City theatrical productions and venues. Some of the plays visited will be analyzed in detail as part of the class work. A solid interest in the exploration of theatre directing is strongly recommended for students enrolling in this class. Students enrolled in First-Year Studies in Theatre may take an additional theatre component as part of their Theatre Third, if they choose. They are also required to attend scheduled Theatre Meetings and Colloquiums and complete a set amount of technical support hours for the department.

**IMPORTANT:** *First-year students are not required to take First-Year Studies in Theatre in order to take theatre classes. They may enroll in a Theatre Third that does not include First-Year Studies. First-Year Studies in Theatre is an intense exploration of one area of theatre, and students should have a strong interest in that area before signing up for that course.*

### Theatre Meeting

Required of all students taking a Theatre Third (including First-Year Studies with William D. McRee) and theatre graduate students, Theatre Meeting takes place on Mondays—B-week schedule—at 5:30 p.m. in the PAC-Suzanne Werner Wright Theatre and usually lasts approximately 30 minutes. Students are required to swipe in before each meeting, during which students will receive important information about upcoming theatre program events, production details, and Downstage presentations. An opportunity for students, faculty, and staff to make announcements is provided.

### Theatre Colloquium

Required of all students taking a Theatre Third (including First-Year Studies with William D. McRee). The hour-long Theatre Colloquium meets

during the academic year to explore current topics in the theatre and to meet leading professionals in the field.

### Theatre Technical Credit

All Theatre Third students are required to complete 25 hours of technical work each semester.

### Performance/Acting

#### Actor's Workshop: Suit the Action to the Word, the Word to the Action—Hamlet-III. ii. 17-8

Ernest H. Abuba

Open—Year

Students will work on voice work, script analysis, sensory exercises, a Shakespeare sonnet, cold readings, improvisation, auditioning, and extensive scene work from the following playwrights: Sara Ruhl, Theresa Rebeck, Susan Yankowitz, Maria Irene Fornes, Martin Crimp, Jean-Paul Sartre, Eugene Ionesco, Jean Anouilh, Frank Wedekind, Tennessee Williams, Samuel Beckett, Sam Shepard, Oscar Wilde, David Auburn, Arthur Miller, and Edward Baker. Required text: *The Art of Acting*, by Stella Adler. *This class meets twice a week.*

#### Actor's Workshop: Acting Techniques

Erica Newhouse

Open—Year

This is an acting techniques class: foundational, process-based work to empower the actor in any theatrical environment. The first semester focuses on the voice and body and the development of a "toolbox" of acting techniques. The second semester focuses on applying those "tools" to language and text while integrating the voice and body work through scene work. The goal is for students to leave the class with all of the basic tools that they need to act; to have a growing awareness of their body, voice, and physical habits in order that they may consciously use them in the development of character; and to begin to develop their own process of working, start to finish, with an arsenal of tools and techniques to use when needed. We explore the Alexander Technique, character work, sense memory work, viewpoints, animal work, voice and speech work, script analysis, text analysis, Lecoq exercises, and much more. *This class meets twice a week.*

## Actor's Workshop: Exploring Human Motivation and Craft

*Fanchon Miller Scheier*

*Open—Year*

*"The character is in action...struggling."*

—Stanislawski

This class is dedicated to the actors' personal growth through improvisations and exercises. Our other concentration is on the fashioning of the actors' craft based on Uta Hagen's five "W's": who you are, where you are, what you want, why you want it, and when you want it. Scene work is in the second semester only. Our motto: "You use yourself in order to transform yourself." Improvisation forces you to use the pain and the joy in your life. Use it...and then move on. *"Only connect..."* —E.M. Forster. *This class meets twice a week.*

## Acting Poetic Realism

*Michael Early*

*Intermediate—Year*

The plays of Anton Chekov, Tennessee Williams, and August Wilson serve as the point of departure in our exploration of the craft of acting. In this class, students will be challenged to expand their range of expression and build their confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze the text in ways that lead to defining clear, specific, and playable actions and objectives. In tandem with their work on a given text, students will be guided through a progression of physical, vocal, sensory, and imaginative exercises designed to impart tangible skills that will enable them to create multidimensional characters. *This class meets twice a week.*

## Acting Shakespeare

*Michael Early*

*Advanced—Year*

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare's language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare's plays, as well as the sonnets, with the goal of bringing his characters to life. Class time will be divided among physical, vocal, and text work. *This class meets twice a week.*

## Forensics: Actors and Directors Lab

*Kevin Confoy*

*Advanced—Year*

Forensics is a production class for actors and directors. Students will read, analyze, direct, and act in a wide variety of one-act plays from a cross-section of periods and styles in a way of working that puts shared emphasis upon the text and its context. Forensics students form their own actor and director ensemble. Students present their work as part of the theatre program's second-semester season. Classwork includes discussion of the playwrights and the time periods that gave their plays shape and resonance and a practical overview of the production process. It is understood that students in Forensics will have a range of acting and/or directing experience. Emphasis is placed upon determining what is common for both actors and director in staging a play. Over the course of the full year and in presentation, students will be expected to both act and direct. *Open to graduate and advanced undergraduate students interested in both acting and directing. This class meets twice a week.*

## Audition Technique

*Faculty TBA*

*Advanced—Fall*

This class is for the serious-minded actor who, after graduation, anticipates pursuing a career as a performer. Predicated on the idea that auditioning is a learned skill at which one gets better with more experience and practical knowledge, the class will focus at its core on the only unalienable factor: the individuality of the actor him/herself. As much time will be spent on material selection as on execution; actors will be asked to make necessary friendships with the dreaded "monologues" and, hopefully, come to regard them as necessary filters through which they can express themselves as both people and artists. Cold-reading prep will also be covered. The hope is for the actor to leave class with not only one or two terrific audition pieces but also a better understanding of the casting process itself and what is in and out of his/her control. *This class meets once a week.*

## Breaking the Code

*Kevin Confoy*

*Intermediate—Year*

A specific text-driven approach to acting, Breaking the Code provides a context for the most vital performances based upon a way of dissecting a play

and determining a character's behavior. Students will act scenes from contemporary plays and adaptations. *Open to both actors and directors. This class meets twice a week.*

## Close Up and Personal

**Doug MacHugh**

*Advanced—Year*

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience in spite of the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

## Comedy Workshop

**Christine Farrell**

*Intermediate—Year*

An exploration of the classic structures of comedy and the unique comic mind, this course begins with a strong focus on improvisation and ensemble work. The athletics of the creative comedic mind is the primary objective of the first-semester exercises. Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy. It is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the final semester, each student will write five minutes of standup material that will be performed one night at a comedy club in New York City and then on the College campus on Comedy Night. *This class meets twice a week.*

## Contemporary Scene Study

**Erica Newhouse**

*Advanced—Year*

This class will take a rigorous approach to the preparation and process of performance. Building on your "toolbox," you will go deeper into text, character exploration, and action, expanding self-awareness and revealing and risking more. The first hour will focus on movement and making ephemeral works as a way to tune your instrument. The following two

hours will be devoted to scene study, using contemporary and modern texts. *This class will meet once a week for three hours.*

## Creating a Role

**Ernest H. Abuba**

*Open—Year*

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text—both contemporary and the classics. Traditional as well as alternative approaches to acting techniques are applied. Fall semester concentrates on working on roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth; spring semester, applied to scene study from works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. *This class meets twice a week.*

## Improvisation Laboratory

**Fanchon Miller Scheier**

*Advanced—Year*

Improvisation forces you to face the pain and the joy in your life, use it...and then move on. Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique, as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. *This class meets twice a week.*

## Singing Workshop

**Shirley Kaplan, Thomas Mandel**

*Open—Year*

This workshop is a lab where we explore techniques of vocal performance using songs and various styles, both past and present, including popular music, musical theatre, cabaret, and original work. Weekly presentations will emphasize dynamics, vocal interpretation, and material selection, as well as connections with the audience. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. *This class meets once a week.*

*Audition required.*

## SLC Lampoon

*Keisha Zollar*

*Advanced—Year*

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and TheatreSports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or *Saturday Night Live*. *This class meets twice a week. Audition required.*

## The Webisodics Project/Web Series Asylum

*Doug MacHugh*

*Advanced—Year*

During the fall semester, we will develop—through the theatrical exercises, extensive improvisations, and intensive character creation—an original concept that, during the spring semester, will be shot and edited over the following year.

The final concept will be determined by class input and the outcome of the creative process. Some characters will expand, some compress, some will go the way of the Tasmanian Tiger. The object is not to have the biggest role, the most dialogue, or the most scenes but to create the best collaborative ensemble work possible within the timeframe and academic constraints. The past three Web series ensembles have proudly created the Web series *Socially Active*, which can be viewed online at <http://vimeo.com/channels/sociallyactive>; the Web feature *Elusive*, which will be submitted to various film festivals this spring; and the one-hour dramatic pilot *Providers*, which is in its final postproduction stage and will be festival- or Web-released later this year. *This class meets once a week for four weeks.*

## Directing, Devising, Performance, Movement & Voice

## Forensics: Actor and Director Lab

*Kevin Confoy*

*Advanced—Year*

See the full description in the Performance/Acting section, above.

## Alexander Technique

*June Ekman*

*Open—Year*

The Alexander Technique is a neuromuscular system that enables the student to identify and change poor and inefficient habits that may be causing stress and fatigue. With gentle, hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes easing of the breath and the effect of coordinated breathing on the voice. It is an invaluable technique that connects the actor to his or her resources for dramatic intent. *This class meets once a week. Audition required.*

## Breathing Coordination for the Performer

*Sterling Swann*

*Open—Year*

Students in this class improve their vocal power and ease through an understanding of basic breathing mechanics and anatomy. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing vocal stamina. In the second semester, principles of the Alexander Technique are introduced. Students consolidate their progress by performing songs and monologues in a supportive atmosphere. *Two sections. This class meets once a week.*

## Building a Vocal Technique

*Sterling Swann*

*Intermediate—Year*

A continuation of Breathing Coordination for the Performer, which is suggested as a prerequisite, students deepen their understanding of breathing coordination and Alexander Technique and work on songs and monologues of their choice. The emphasis is on maintaining physical ease in performance to increase vocal range and power. *This class meets once a week.*

## Contemporary Practice I for Dance and Theatre

*Peter Kyle*

*Open—Year*

Successful performances in dance and theatre rely on training that prepares performers—in mind, body, and spirit—to enter the realm of aesthetic exploration and expression. In this class, we will work toward acquiring skills that facilitate the

investigation of how the body moves in familiar and previously unimagined ways. Through traditional and experimental practices, students will develop a sense of functional alignment, form, physical energy and dynamics, strength, and focus, as well as awareness of time and rhythm. Improvisation is an important aspect of this study. *Placement class is required; please check with the dance program office for the exact date and time.*

## Introduction to Stage Combat

**Sterling Swann**

*Open—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence—from hair pulling and choking to sword fighting—with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in both classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. *This class meets once a week.*

## Advanced Stage Combat

**Sterling Swann**

*Intermediate—Year*

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapons forms such as rapier and dagger, single sword, and small sword. Students receive training as fight captains and have the opportunity to take additional skills proficiency tests, leading to actor/combatant status in the Society of American Fight Directors. *This class meets once a week.*

## Directing the 20th Century: From Chekhov to Churchill

**Faculty TBA, Will Frears**

*Intermediate—Year*

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. It will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director. *This class meets twice a week. TBA faculty for the fall; Will Frears for the spring.*

## Directing, Devising, and Performance

**Faculty TBA**

*Intermediate—Year*

This class is a laboratory, where students will explore (on their feet) a range of methodologies, philosophies, and approaches to creating performance and theatre. How do you direct a theatre piece without starting with a play? Alongside a broad survey of artists and art movements of the 20th century that continue to influence theatre artists today, students will practice a variety of ways of staging, both with and without text and always in relation to being a “live event.” Following a trajectory from the Dadaists to Fluxus, from the surrealists to John Cage (and beyond), we will wrangle with these “postdramatic” artists and explore how their ideas can lead us in finding our own unique theatrical voice. Students will be given reading and creative assignments outside of class and will be expected to work collaboratively throughout the term. *This class meets once a week.*

## Movement for Performance

**David Neumann**

*Open—Year*

We will explore the full instrument of the performer; namely, the human body. Daily exercises open the body to larger movement potential while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and an increased awareness while traveling through space. In addition, students will be asked to create “movement-based pieces” in an effort to discover and articulate the languages that the body communicates regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their expression, and more personally expressive in their performances. In addition to occasional reading handouts, there will be opportunities to visit rehearsals and performances of professional theatre and dance in New York City. *This course meets twice a week.*

## New Musical Theatre Development Lab

**Shirley Kaplan**

*Open—Year*

Investigations for those aspiring to produce, direct, create, and/or perform musical theatre and experimental chamber opera, this class is open to theatre designers and technicians, actors, singers,

dancers, composers, lyricists, and musicians who are interested in learning and using crossover skills. Students will create teams to present and perform in class project scenes that include set and costume designs and musical and choreographic styles and that go from concept ideas to production. Students will research the history of musicals, including European cabaret and global performance, with a particular focus on the influence of interdisciplinary needs of contemporary musicals. The process of adaptation, auditioning, casting, rewriting, rehearsals, and performance will also be presented. Second semester, the class will develop an open performance workshop. *An interview is required before the registration week audition.*

## Puppet Theatre

**Dan Hurlin**

*Open—Year*

This course will explore a variety of puppetry techniques, including *bunraku*-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and group research projects. We will further our exploration with hands-on learning in various techniques of construction. Students will then have the opportunity to develop their own manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. The class will culminate with the creation and presentation of puppetry pieces of their own making. *This class meets once a week for two hours.*

## Voice Lessons in Collaboration With Singing Workshop and New Musical Theatre Development Lab

**Wayne Sanders**

*Year*

This weekly voice lesson is required for students in Singing Workshop class and is optional for students in New Musical Theatre Development Lab. *The lesson meets once a week [TBA].*

## Voice and Speech I: Vocal Practice

**Francine Zervas**

*Year*

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor's voice and speech. Exercises and text work will be explored with the goal of uniting

body, breath, voice, and speech into an expressive whole when acting. *This class meets once a week for two hours.*

## Design and Media

### Costume Design I

**Carol Ann Pelletier**

*Open—Year*

This introduction to the many aspects of costuming is for students with little or no experience in the field. Among the topics covered are: basics of design, color, and style; presentation of costume design from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping from preliminary character lists to wardrobe maintenance charts; and the costume shop from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work. *This class meets once a week.*

### Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

This more advanced course in costume design is for students who have completed Costume Design I or who have the instructor's permission to enroll. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on developing sketching techniques and beginning and maintaining a portfolio. *This class meets once a week.*

## Advanced Costume Conference

**Carol Ann Pelletier**

*Advanced—Year*

This is an advanced conference in costume design.

## Lighting Design I

**Greg MacPherson**

*Open—Year*

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have

opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

## Lighting Design II

**Greg MacPherson**

*Intermediate—Year*

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible. *This class meets once a week.*

## Scenic Design I

**Lake Simons**

*Open—Year*

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department. *This class meets once a week. There is a \$50 course fee.*

## Advanced Design Theatre Studio

**Tom Lee**

*Intermediate—Year*

This class will further develop the student's skill set as a scenic designer through work on department productions and individual projects. Students will deepen their skills in drafting and rendering for the stage and develop their ability to communicate with directors, fellow designers, and the technical crew. CAD drafting and modeling in Vectorworks will be introduced through the course, as well as the use of Photoshop. In addition, students will continue to have hands-on exposure to practical scenic construction, rigging, and painting techniques. Students in this course are required to design a department production. This course is open to select

students who have completed puppetry and projection design for advanced design work in those fields. *This class meets once a week.*

## Sound Design

**Faculty TBA**

*Open—Year*

This course will cover sound design from the beginning of the design process through expectations when meeting with a director, how to collaborate with the rest of the design team, and ultimately how to create a full sound design for performance. The course will explain how to edit sound, as well as many of the programs commonly used in a professional atmosphere. Throughout the course, we will create sound effects and sound collages and cover the many ways that sound is used in the theatre. Skills learned in this class will prepare students to design sound in many different venues and on different types of systems. The class will focus on the creative side of sound design while covering the basics of system design, sound equipment, and software. *This class will meet once a week.*

## Projection Design for Theatre and Puppetry

**Tom Lee**

*Open—Year*

This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. We will create visual sequences using the overhead projector, stop-motion animation techniques, shadow puppetry, and video animation. The course will introduce basic digital manipulation in Photoshop, simple video animation in After Effects, and the live manipulation of video using Isadora media interface software. Individual projects in the second semester will challenge students to integrate these techniques into performance. A basic knowledge of Photoshop and the Macintosh operating system is highly recommended. *This class meets once a week.*

## CultureHub Live Media Workshop

**Tom Lee**

*Open—Year*

This course will explore live-feed projection design and technology with theatre students of Sarah Lawrence College and design and video students at the Seoul Institute of the Arts in Ansan, South Korea. The course will focus on creating puppetry and miniature environments for theatrical performance



in two separate locations by utilizing the telepresence studios at SeoulArts and CultureHub. Students in both locations, Seoul and New York, will be introduced to basic puppetry manipulation and construction techniques, as well as to methods for designing and building miniature sets and environments. In addition, live video feeds, chroma keying, and depth-sensing cameras will be implemented to enhance the media and performance landscape. Through the process, students will be exposed to a variety of multimedia theatre and puppetry forms and will gain an understanding of critical design considerations, including lighting, manipulation, chroma key, and live video techniques. The goal of the course will be to create collaborative performances that are a combination of manipulated figures and sets in separate physical locations. The course will be team-taught by: Professor Seung-Ho Jeong, scenic and lighting designer at Seoul Institute for the Arts and one of Korea's most high-profile, in-demand set designers; Tom Lee, puppet artist, theatre designer, and guest faculty at Sarah Lawrence College; and Billy Clark, director of CultureHub New York City and faculty of the Seoul Arts Institute. *This class meets once a week.*

## Playwriting

### Creative Impulse: The Process of Writing for the Stage

*Sibyl Kempson*

*Advanced—Fall*

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage, and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer—along with ideas of what a play is “supposed to” or “should” look like—in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, judgmental thinking that is rooted in a concept of a final product and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes,

Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion with strong emphasis on the tracking and documenting of process. *This class meets once a week.*

## Experiments in Language and Form

*Cassandra Medley*

*Advanced—Fall*

In this class, we focus on writing “experimental theatre”; that is, we experiment with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure to discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of “experimental” playwrights but, rather, using their texts as influence, stimulus, and encouragement as we attempt our own “experiments.” We will also style experimental texts to ascertain the types of environments—political, spiritual, mental, social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective manner of communicating our theatrical experiments to an audience. Our experimental writing may include multimedia presentations as part of the scripted onstage play or performance. *This class meets twice a week.*

## Writer's Gym

*Cassandra Medley*

*Open—Fall*

*“You can’t wait for inspiration; you have to go after it with a club.” —Jack London*

Writer’s Gym is a yearlong writing workshop designed for writers of any genre and any level of experience, from beginner to advanced. Our focus is on writing exercises that develop characters and stories—whether for the stage, screen, or prose narration. In addition, we study theories about the nature of creativity. Our goals are as follows: to study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to learn how to transform personal experiences and observations into imaginative dramatic and/or prose

fiction or poetic metaphor and imagery; to concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories; to explore—that is to say, investigate—and gain access to our spontaneous ideas; to articulate and gain a more conscious relationship to the “inner territory” from which we draw ideas; to confront issues that block the writing process and gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

## Medley Workshop: Developing the Dramatic Idea

**Cassandra Medley**  
*Intermediate—Fall*

The purpose of this workshop is to develop and complete a draft of a final project play of any length. Our focus is on originating character-driven stories that involve multiple events and/or multiple turning points and revelations, concluding with a major crisis and/or consequence for the characters. From the very beginning of the semester, writers create several short drafts of “mini plays,” as we practice the components that lead to effective playwriting. Writers allow various characters, topics, and concerns to be revealed to them as their in-process project(s) take shape. We will also study a selection of full-length plays and/or screenplays for inspiration, guidance, and analysis of various contemporary styles of drama. Styles may be varied; but as dramatists, we are all challenged by a form of storytelling that requires us to try and hold the public attention of an audience for a condensed length of “real” time in a public space. *This class meets once a week.*

## Playwriting Techniques

**Stuart Spencer**  
*Open—Year*

The focus of this course is to investigate the mystery of releasing your creative process while, at the same time, discovering the fundamentals of dramatic structure that give form to that process. To that end, in the first term students will write a series of “spontaneous writing” exercises and “structural” exercises. Both types of exercises are taken from *The Playwrights Guidebook*, which we will use as a basic text. At the end of the first term, students will write a short but complete play based on one of their spontaneous writing exercises. In the second term, students go on to adapt a short story of their choice and to write a play based on a historical character, event, or period. The focus in all instances is on the

writer’s deepest connection to the material—where the drama lies. The work will be read aloud in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own exercises. *This course meets once a week.*

## Playwright’s Workshop

**Stuart Spencer**  
*Advanced—Year*

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write or the play that you need to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that plays in real time before a live audience? This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As Edward Albee points out, “All plays are full-length plays.”) Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course requires that students enter, at minimum, with an idea of the play that they plan to work on, although they may also bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets once a week.*

## Theatre Outreach, Theatre History, and Production

## Learning That Matters: Teaching Artists and Society

**Shirley Kaplan**  
*Open—Fall*

This course is about the history of workshops and projects by artists who are continuing to be in the forefront of new ideas in education, as well as in community collaborations. The development of connecting devised expressive work and the creative process has proven to directly support new work on the brain and how one learns. Presenting and developing the techniques, talents, and skills needed in one’s creative practice is part of the weekly class, along with videos on issues and the use of art forms extending into new works that speak to the needs of people everywhere. *Placements arranged by Allen Lang; interview required. This class meets once a week.*

## Theatre Outreach: Collaboration and Community

*Allen Lang*

*Open—Year*

Developing original, issue-oriented, dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and with our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. We will study sociological and psychological dynamics as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of afterschool programs, styles and forms of community on-site performances, and media techniques for artists who teach, as well as working with the Sarah Lawrence College Human Genetics program. *This class meets once a week.*

## Crisis Mode: Theatre From the Late 1960s Through Today

*Kevin Confoy*

*Open—Year*

Crisis Mode examines how theatre has responded to certain events of historical significance and moments of crisis. It is of particular value to those directors, actors, and theatre makers/producers interested in an expansive view of theatre and in how and why a play can change the way that we think. The course provides a working foundation for performance and production. Crisis Mode will examine plays and playwrights and theatre movements and styles that have developed and come to expression in the past several decades. Students will discuss a variety of plays, with an emphasis on looking at the world in which those plays were written and why they continue to resonate today. Students will study documentaries and make presentations on events of historical/political/cultural significance as a way of providing a play with a rich context for production and performance. Crisis Mode will concentrate on American plays and political movements but will encompass a global and cultural perspective, with discussion ranging from the influential works and

innovations of Brecht and Beckett to political theatre groups such as El Teatro Campesino of the 1960s, to agitprop theatre events like those of the Vietnam War and civil rights eras, and to those of ACT UP in the 1980s AIDS crisis. Students in Crisis Mode will devise projects to serve their particular theatre interests. Projects range from staging and acting scenes to design work, dramaturgical presentations, and original plays written in the style/spirit of the events studied. *This class meets twice a week.*

## Dramaturgy

*Stuart Spencer*

*Advanced—Year*

Dramaturgy is the study of dramatic structure: how plays are built and how they work. Although every play worth its salt works according to its own idiosyncratic plan, certain principles allow us to take it apart in order to better understand how it was put together. There are many ways to do that, and we will be trying a wide assortment. For example, we will study two plays that utilize the same dramaturgical devices but to very different ends. We will look at both Euripides' *The Bacchae* and Tennessee Williams' *Suddenly Last Summer* in order to examine classical structure; compare Thomas Kyd's *The Spanish Tragedy* to Shakespeare's *Hamlet* in order to see the guiding principles of Elizabethan revenge tragedy; read Emile Augier's simple-minded *Olympe's Marriage* side-by-side with Henrik Ibsen's great *A Doll House*; or trace the development of expressionism over the course of the 20th century from Eugene O'Neill's *The Emperor Jones* to Adrienne Kennedy's *Funnyhouse of a Negro*. We will also look at how two plays may tell the same story but with different plots and using different dramaturgical principles. For this, we might examine Euripides' *Hippolytus*, Racine's *Phaedre*, and Sarah Kane's *Phaedre's Love* or Shakespeare's *King Lear* and Nahum Tate's neoclassical version of it (in the conclusion of which, Lear, alive and well, presides over the wedding of Cordelia and Edgar). The examination of multiple drafts of plays is often the surest way to see inside the playwright's mind; fortunately, we have complete, early drafts of plays that, after substantial revision, became masterpieces. We will look at Chekhov's early manuscript of *The Wood Demon* in order to compare it to the play it became in *Uncle Vanya*; and we'll watch Ibsen struggle to find the way to release Nora's persona in the first draft of *A Doll House* and then watch him succeed incomparably in the final version. There are many other possibilities, as well: faux folk drama in the form of S. A. Ansky's great

horror-thriller, *The Dybbuk*, or Federico Garcia Lorca's *Blood Wedding*; ritualistic drama from Jean Genet's *The Maids* to Edward Albee's *Who's Afraid of Virginia Woolf?*; and farce from Georges Feydeau's *A Flea in Her Ear* to John Guare's *House of Blue Leaves*.

Because an understanding of genre is essential to the work that we will do, a working knowledge of the principle genres (classicism, Elizabethan, neoclassicism, realism, naturalism, expressionism, etc.) and their historical context is required for the course. *This course meets twice a week.*

## History and Histrionics

**Stuart Spencer**

*Open—Year*

Have you ever wondered where Arthur Miller got the idea to get inside Willy Loman's head? Did you realize that it was only after August Strindberg went insane that he wrote some of his most famous and influential plays? Did you know that the comedies of ancient Greece and of the 17th century were far more sexually explicit than contemporary comedies? Did you know that there's a Nigerian play about the ancient African culture that uses ideas from Aristotle to tell its story? And that Aristotle's ideas can also be found in plays by William Shakespeare, Henrik Ibsen, and Tennessee Williams? Did you ever wonder what we really mean by "realistic"? Or "naturalistic"? And that there's a difference? Did you ever consider that Godot may already have arrived? History and Histrionics answers these questions but asks many more. We read great plays from the last 2,500 years—tragedy, comedy, social critique, realism, naturalism, expressionism, musical theatre, absurdism, existentialism, and much more—to try to figure what they're about, why they were written as they were, and how they fit into the great constellation of our dramatic heritage. *This course meets once a week.*

## Global Theatre: The Syncretic Journey

**Ernest H. Abuba, Mia Yoo, David Diamond**

*Open—Year*

*"Good evening, ladies and gentlemen, and welcome to La MaMa, dedicated to the playwright and to all aspects of the theatre."* —Ellen Stewart

The La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 50 years. You will have the opportunity to attend the performances, meet the artists, and participate in workshops led by them, as well as have access to the La MaMa archives on the history of international theatre in

New York. Your personal "syncretic theatre journey" is enhanced by the observance of fellow theatre makers and oneself that is informed concretely by the application of text, research, movement, music, design, puppetry, and multimedia, as well as social and political debate in class. Coordinators of the LaMaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York City, where you will exchange ideas with visiting and local artists: Yara Arts Group and artists of the Great Jones Repertory Theatre. Historical/contemporary experimental texts will be discussed, such as: *Psychosis* by Sarah Kane, *Death and the Kings Horseman* by Wole Soyinka, *Strange Interlude* by Eugene O'Neill, *The Caucasian Chalk Circle* by Bertolt, *A Dream Play* by August Strindberg, *Thunderstorm* by Cao Yu, *Goshram Kwotal* by Vijay Tendulkar, *Venus* by Susan-Lori Parks, *Ruined* by Lynn Nottage, *Mistero Buffo* by Dario Fo, *And They Put Handcuffs On The Flowers* by Arrabal, and the works of Martin Crimp. Required reading: *The Empty Space* by Peter Brook. *This course is a theatre history component in the theatre program. This class meets once a week.*

## Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2015-2016 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets. *This class meets once a week.*

## Downstage

**Graeme Gillis**

*Intermediate, Sophomore and above—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of

the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week.*

## Production Workshop

**Robert Lyons**

*Fall 2015 Theatre Season Productions*

*Spring 2016 Theatre Season Productions*

The creative director of the theatre program will lead a discussion group for all of the directors, assistant directors, and playwrights participating in the fall theatre season (including readings, workshops, and productions). This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem solving and part support group, with the emphasis on problem solving. *This course is required for directing, assistant directing, and playwriting students whose productions are included in the fall theatre season. This class meets once a week.*

## Stage Management

**Greta Minsky, Rebecca Sealander**

*Open*

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of and practice in stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week and will be taught during the fall semester by Ms. Minsky. Spring semester will be taught by Rebecca Sealander and is devoted to mentored production practicums.*

## Tools of the Trade

**Rebecca Sealander**

*Open—Year*

This is a stagehand course that focuses on the nuts and bolts of light and sound board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but,

rather, a class about reading, drafting and light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre program. *This class meets once a week.*

## Internship Conference

**Ruth Moe**

*Intermediate—Year*

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

## Graduate Student Components

### Grad Lab

**Shirley Kaplan, David Neumann, Dan Hurlin**  
*Year*

Taught by a rotating series of Sarah Lawrence faculty and guest artists, this course focuses on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre. Ensemble acting, movement, design and fabrication, playwriting, devised work, and music performance are all explored. The class is a forum for workshops, master classes, and open rehearsals, with a focus on the development of critical skills. In addition, students in Grad Lab are expected to generate a new piece of theatre to be performed each month for the Sarah Lawrence community. These performances may include graduate and undergraduate students alike. *Required for all theatre graduate students. This class meets once a week.*

## Contemporary Collaborative Performance

**David Neumann**

*Year*

This course will provide a critical and supportive forum for the development of new works of original performance, focusing primarily on where current dance and theatre combinations find inspiration. In the first semester, students will explore contemporary theatre-building techniques and methodologies from Dada to Judson Church and

### 134 Theatre

beyond. The majority of time will be devoted to lab work, where students will create their own short performance pieces through a multidisciplinary approach. Students will be asked to devise original theatre pieces that utilize methods such as solo forms, viewpoints, chance operations, and creations from nontheatrical sources. In addition to the laboratory aspect of the class, a number of plays, essays, and artists' manifestos will be discussed. In the second semester, students will collaborate on a single, evening-length work, utilizing theatrical and nontheatrical sources in an attempt to speak to our cultural moment. In addition to class work, there will be several opportunities to visit rehearsals and performances of professional theatre and dance in New York City. *Open only to first-year graduate students and required for all first-year theatre graduate students. This class meets once a week. The second semester will require additional developmental/rehearsal time outside of class.*

## Thesis Project

**Dan Hurlin**

*Year*

This course will provide a critical and supportive forum for the development of new works of original theatre with a focus on conducting research in a variety of ways, including historical and artistic research, workshops, improvisations, experiments, and conversation. Each student will focus on creating one original project—typically, but not limited to, a solo—over the course of the full year. During the class, students will show works in progress. During conference, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise. *This class meets once a week and is required for all second-year theatre graduate students.*

***Theatre students may be invited to participate in outside programs, including:***

## London Theatre Tour

**William D. McRee**

*Open*

The purpose of this course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course, and any student enrolled at Sarah Lawrence College is eligible to participate in the class. During two weeks in London, students will attend a minimum of 12 productions, tour various London theatres, meet with British

theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays that the group is attending. Plays will be assigned prior to the end of the fall semester, and preparation and research for the presentation should be complete before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen, as well as discover themes, trends, and movement in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure. *These intersession credits are registered as academic (not arts) credits.*

## The London Theatre Program (BADA)

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. These are complemented by individual tutorials, where students will work one-on-one with their teachers. Faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *An audition is required.*

## La MaMa E.T.C.

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a three-week training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and Playwright Retreat, a one-week program where participants have ample time to work on new or existing material. Each day, master playwright Lisa

Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at <http://lamama.org/programs/umbria/>. *Intersession - Summer*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Experimental Improvisation Ensemble** (p. 87), Kathy Westwater *Dance*, John A. Yannelli *Music*, *Dance*

**Acting Up: Theatre and Theatricality in Enlightenment England** (p. 69), James Horowitz *Literature*

**So This Is Opera?** (p. 85), Eddy Pierce-Young *Music*, Wayne Sanders *Music*

**Acting for Screenwriters and Directors: Less is More—Learning to Talk the Talk** (p. 139), Doug MacHugh

**Performance for Film** (p. 139), Doug MacHugh  
**Profiles and Portraits** (p. 158), Gerry Albarelli *Writing*  
**Using the Arts to Create Environmental Engagement** (p. 158), Colin Beavan *Writing*

## URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Florence: Portrait of a City Through Art, Architecture, and Urban Planning** (p. 11), Jerrilynn Dodds *Art History*

**Problems by Design: Process, Program, and Production in Architecture, 1945 to the Present** (p. 10), Joseph C. Forte *Art History*

**Geographies of Inequality: Social Movements and Urban Policy** (p. 41), Cindy Gorn *Geography*  
**African American Sports History and Black Cultural Revolution** (p. 48), Komozi Woodard *History*

**The City and the Grassroots: The Urban Crisis and Social Movements** (p. 51), Komozi Woodard *History*

**The Urban Crisis and the Black Revolt: The Origins of Civil Rights and Black Power in the Jim Crow North** (p. 47), Komozi Woodard *History*

**Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality** (p. 108), Luisa Laura Heredia *Public Policy*

**First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 108), Luisa Laura Heredia *Public Policy*

**Cities and Urbanization** (p. 115), Fanon Howell *Sociology*

**Marginality and Penalization** (p. 115), Fanon Howell *Sociology*

**Sociology of Education** (p. 116), Fanon Howell *Sociology*

**Architectural Design: Material Construct and Intervention** (p. 149), Amanda Schachter *Visual Arts*

**Urban Design Studio: Infrastructural and Ecological Systems** (p. 149), Amanda Schachter *Visual Arts*

**The Promise of the City: Urbanism and Black America** (p. 53), Nadeen M. Thomas *History*

**The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost** (p. 158), Marek Fuchs *Writing*

## VISUAL ARTS

Students enrolled in a visual arts course at Sarah Lawrence College work in a new environment created to support the College's unique arts pedagogy: a philosophy of teaching that not only encourages individual investigation into the nature of the creative process but also provides a setting to foster the exchange of ideas across artistic disciplines.

While courses are taught in the traditional seminar/conference format, the Monika A. and Charles A. Heimbold, Jr. Visual Arts Center is specifically designed to break down barriers among visual arts media. It features ateliers that give each student an individual work area for the year, while its open classrooms and movable walls encourage students to see and experience the work of their peers in painting, sculpture, photography, filmmaking, printmaking, drawing, visual fundamentals, and digital imagery. Students may enhance their work in a chosen discipline by enrolling in a workshop—a mini-course—selected from 10 offerings annually. In some visual arts courses, a particular workshop will be required. This recently developed program expands students' technical skills and enables them to utilize different media in the development of their work. Workshops are open to students of any visual arts medium, promoting even more interaction and understanding across disciplinary boundaries and furthering the College's overall emphasis on interdisciplinary work.

The Heimbold Center, a high-performance "green" building, embodies an environmentally friendly approach that features safe alternatives to toxic materials, special venting systems, and an abundance of natural light. In addition to well-equipped, open-space studios, individual ateliers, and digital technology in every studio and classroom, the building also includes space for welding, woodworking, clay and mold making; a common darkroom, a digital imaging lab, and critique rooms; a sound studio, a screening room, and a large exhibition area. The Center's doors open onto a mini-quad, allowing students from throughout the College both access to and inspiration from their peers' works-in-progress.

The visual arts curriculum is reflected in—but not confined to—the Heimbold Center's visual arts facilities. The building also houses courses in visual culture, increasing the integration of the creative arts and the humanities. The College's proximity to New York City brings recognized artists to campus to lecture and also gives the students the opportunity to visit hundreds of galleries and some of the world's major museums.

Faculty members are working artists who believe in the intrinsic value—for all students—of creative work in the visual arts, the inseparable connection of the creative arts and the liberal arts, and the necessity of art in life. All visual arts faculty and their students have access to technicians, based in the Heimbold Center, who can provide technical support in most areas.

In 2015-16, various workshops in the visual arts disciplines will be offered that serve to broaden students' vocabulary and technical skills. In the past, workshops in Metalworking, Letterpress, Web Design, Drawing, Water Color, Woodworking, Artist Books, Final Cut, Sculpture Methods, and Photoshop have been offered.

## ***Filmmaking, Screenwriting and Media Arts***

### **First-Year Studies: Through The Lens: An Introduction to Cinematography—Visualizing and Creating Images for the Screen**

*Misael Sanchez*

*FYS*

Behind every artistic vision in filmmaking is an understanding of how to use technology to realize the story on a screen. A skillful cinematographer brings a new dimension to a director's vision by creating images that enhance the narrative of the film. By studying select examples of visual styles, tones, and continuity from classic films, students will learn key elements to consider when using a camera and lights to further enhance the story. The images that appear on the screen arise from the artistic vision, imagination, and skill of the cinematographer as he/she works in a collaborative relationship with fellow artists. This class will provide students with the opportunity to explore this art form and learn how to capture visuals that will support the narrative of a story using available resources in a creative way. Students will work, hands on, with film production equipment and will explore the theoretical and aesthetic aspects of the craft. Course discussions will include framing, composition, color, and light to create compelling images. Students will learn fundamental on-set production skills as they develop and shoot exercises on a weekly basis. In the first semester, students will work on recreating scenes from classic films; these exercises will focus primarily on visual style. The second semester will focus on original work that will incorporate the lessons learned during the first semester. We will cover operation of HD cameras, structure and job responsibilities of the production crew, principles of lenses, lighting, and scene composition. All students will produce weekly exercises focused on building skill sets that will prepare them for work beyond the course. Reading assignments and film screenings will be integral to the learning process of the class.



## First-Year Studies: Filmwright: The Voice of the Contemporary Filmmaker in Cine-Media

Frederick Michael Strype  
FYS

*"To me, the great hope is that now, with these little video recorders...some people who normally wouldn't make movies are going to be making them. And suddenly, some little [girl] in Ohio is going to be the new Mozart and make a beautiful film with her [parent's] camcorder and for once the 'professionalism' of movies will be destroyed forever and it will really become an art form." —Francis Ford Coppola, 1980s*

More than three decades ago, filmmaker Francis Ford Coppola presaged the advent of the "democratization of filmmaking" and of media ubiquities such as YouTube Vimeo, and other delivery platforms. With the artistically utopian dream of "the means of production and distribution in the hands of the masses," does this result in better art? For better entertainment? Is the alleged Internet-driven attention deficit of the masses creating a fleeting, disengaged audience? Are the tenets of narrative storytelling on screen passé? If every voice can now be that of a filmmaker, what then is the nature and role of the "filmmaker's voice"? With more people making movies on their own terms (and even on their own phones), can we expect an increase in the depth and quality of truly "moving pictures"...or not? We are all natural storytellers, dramatizing events in our lives to communicate their significance in our day-to-day existence. Playwright, screenwriter, and filmmaker David Mamet tells us that drama is how we make sense of our lives, of who we are and who we hope to be. As storytelling seems to be imprinted in our DNA, this underpins the seemingly universal interest in storytelling in "cinema." But to what "cinema" are we now referring? The cinema in the movie palaces of old? The cinema on your 60-inch flat-screen in your den? The cinema on your iPhone or smart device that you might watch after you've tweeted your most recent tweet? Yes, yes, and yes. While some seem to wish to categorize "film" and "media" as different forms of expression, in this class we explore the concept of Cine-Media. Indeed, most all of the media with which we engage has some root connection to the conventions and tenants of cinema as it emerged some 120 years ago. With the creation of, and engagement with, Cine-Media literally in the palm of your hand, it's crucial that we explore the question: What is a creative "voice" in filmmaking (TV, Web work, games, Cine-Media)? How is it expressed?

What is the creative process of migrating from an initial idea to a finished piece, be it 3 seconds or 3 hours, 30 minutes or 30 weeks? Enter "the filmwright." Merriam Webster tells us that a filmwright is one who writes the script for a motion picture. While this is akin to a playwright, who naturally writes plays, indeed the filmwright must be so much more. While a play is to be interpreted, the screenplay is actually meant to be the most advanced iteration of the film to date, albeit at this "paper stage." To make the film exist on paper, one must understand filmmaking and all that goes into that process. Through readings of source materials, research, and viewings of feature films, Web series, short films, Web links, and media clips, as well as pursuing analytic and creative writing, exploring idea development, the writing of screenplays, class discussions, and exchanges with visiting filmmakers/media makers, the course investigates the nature of Cine-Media and the filmwright's creative process. While not a production course, per se, in the fall we will learn to think like filmmakers and create "films on paper" in the outline and then in the Bullet Proof™ screenplay form. In the spring, there will be the opportunity to team in groups and produce short collaborative scene work on video. In the course of study, we will also examine topics that include representation in Cine-Media, ethics, and the responsibility of the filmmaker, as well as the spectator's media literacy and acuity in processing and interpreting material on whatever screen with which one might engage. Finally, throughout the process, we will explore the journey of finding the filmwright's creative voice and the filmwright's expression in film, on the Web, on TV...i.e., in Cine-Media.

## Sustainable Content: Like This, Share This, Follow Me!

Damani Baker

Open—Fall

This course is designed for students who wish to create fiction films, nonfiction films, and media exclusively for a Web audience. The course largely centers on gaining practical film/media production experience; however, students are encouraged to produce material that builds community and engages its audience beyond a single view. Through storytelling, students will explore ways to best utilize democratized and participatory spaces online. Projects may include unique approaches to scripted material, socially relevant short-form documentary, music-inspired visual storytelling, and the like. Students are encouraged to be innovative, provocative, and responsible in their online film and

media making. Broken into three teams of five, students will work within their crews to produce pieces of content during the semester. Several small exercises accompany the larger projects, with components that include research, pitching, and technical proficiency. The final presentation is an opportunity for students to screen their work and present how they plan to reach their target audience(s) and why their chosen platform is the appropriate home in which their media should live. Open to all with passion and drive for Web media creation.

## Filmmaking: Frame by Frame—New Visions

*Damani Baker*

*Intermediate, Advanced—Spring*

This course is for intermediate and advanced students who wish to “think cinematically.” It will be an intensive, hands-on course in filmmaking. Students will explore the structure and aesthetics of films from around the world, while gaining practical experience transforming their own ideas into action. They will work individually and in groups through several exercises and then produce a preconceived, thesis-quality, short film/media project during the semester. A limited group of students with a strong passion for filmmaking are encouraged to join us for a course designed to help transition SLC’s inspiring creative freedom into the next steps and practical application. We will spend considerable time not only producing films but also developing the skills and language to distribute our ideas to a larger audience—including, but not limited to, film festivals and social media platforms. *Previous film experience is required, along with permission of the instructor.*

## Storyboarding for Film and Animation

*Scott Duce*

*Open, Small seminar—Fall*

This course focuses on the art of storyboard construction as the preproduction stage for film and animation. Students will be introduced to storyboard strategies, exploring visual concepts such as shot types, continuity, pacing, transitions, and sequencing. Both classical and experimental techniques for creating storyboards will be covered. Emphasis will be placed on the production of storyboard drawings, both by hand and digitally, to negotiate sequential image development and to establish shot-by-shot progression, staging, frame composition, editing, and continuity. Instruction will

concentrate primarily on drawing, from thumbnail sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a hi-res animatic in a combined visual, audio, and text presentation format. Knowledge of storyboards and animatics from this class can be used later for idea development and presentation of your project to collaborators, for pitching projects to professional agencies, and, most importantly, for you, the maker. Photoshop, Storyboard Pro, and Final Cut Pro X software will be used throughout this course. *Two sections of this course will be offered.*

## Drawing for Animation: Motion and Character Design

*Scott Duce*

*Open, Small seminar—Spring*

This course focuses on the concepts of animated motion and character design development as a preproduction stage to animation. Students will gain knowledge in drawing by engaging with formal spatial concepts in order to create fully realized characters both visually and conceptually. Through the development of character boards, model sheets, beat boards, and character walk-cycle animatics, students will draw and conceptualize human, animal, mechanical, and hybrid figures. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full understanding of characterization. Both hand-drawn materials and digital drawing tablets will be used throughout the semester. Photoshop, Storyboard Pro, and Final Cut Pro software will be utilized for character boards, model sheets, and walk-cycle animatics. The final project for this course will include a concept-based, fully developed, multi-character animatic. Knowledge from this course can be used to create and enhance animations, establish a character outline for an interactive media project, or help in developing a cast of characters for a graphic novel or narrative film. *Two sections of this course will be offered.*

## Writing the Independent Feature

*Maggie Greenwald*

*Open—Fall*

This course is for the emerging screenwriter seeking to explore the writing of a long-form screenwriting project. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by a rigorous screenwriting workshop experience.

Students are expected to enter the course with a strong idea and should be able to “talk out” the basics of the story. Optimally, the course will work toward the creation of an outline or narrative roadmap of the project. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the craft. The aim is for students to complete a tight outline, finish a first draft of a long-form project, and potentially complete a series of rewrites.

## Filmmaking: The Director Prepares

*Maggie Greenwald*

*Open—Spring*

From screenplay up until the actual shooting of a film, what does a director do to prepare? This class will explore, in depth, some of the many processes that a director may use in order to develop and actualize her or his vision, including: screenplay revision, interpretation and breakdown, character development, how to access and communicate visual ideas for the look of the film, the study of camera styles and movement in order to decide how best to visually realize your story through your shot selection, staging, and casting. Each student will pursue a series of exercises, culminating in the directing, shooting, and editing of two exercises—one scene (a private moment) to develop character through cinematic storytelling, and one scene, with dialogue, from the screenplay—in order to experiment with all of the ideas developed throughout the class.

## Performance for Film

*Doug MacHugh*

*Open—Fall*

This course will focus on both the organic and technical aspects of camera performance. The student will learn through hands-on experience how to create three-dimensional characters constructed with a deeply detailed, emotional inner life that is supported through analytical comprehension of text. The performance work will emphasize spontaneity, substitution, conflict, consequence, obstacles, and character journey. The class will work on published scenes, group exercises, short writing prompts for the camera, original monologues, improvisation, re-evaluating awareness of the physical and emotional senses, and how to read, decipher, and support emotional and physical subtext. This course of study is equally valuable to the emerging performer, director, and screenwriter seeking to understand the alchemy of performance for the camera. The students will practice comprehension of master, two-shot, and close-up performance, as well as

working off camera, camera blocking, and comprehension of specific camera angles. They will also learn how to maintain and match continuity while using props and physicality. Students will investigate how much one should do for the master shot in terms of movement and emotion and how to control the physical and focus the emotional for close-up work. Voice-over and ADR skills will also be explored.

## Acting for Screenwriters and Directors: Less is More—Learning to Talk the Talk

*Doug MacHugh*

*Open—Spring*

One of the biggest challenges for evolving directors and screenwriters is the ability to achieve the performance envisioned on the page or on the set. Instead, it is lost in translation. Performers are emotional, volatile, highly creative beings. To create the performance that you desire as a screenwriter and/or director, you need to develop a succinct shorthand language that is not confusing, condescending, or incomprehensible. The student will learn, through hands-on experience, how to recognize the truth of the moment and tap into and support the performer by recognizing his/her mercurial emotions and subtle physical indicators. How does a screenwriter write clear, concise,actable action and dialogue that can be transformed from the page to the performance? How does a director create trust with performers and find a language with which to communicate among a variety of actors, acting styles, and temperaments? By exploring basic acting skills, you will better understand the world of the performer. Beginning with a series of rigorous physical, sensory, and emotional exercises, students will develop a better understanding of the emotional palate. Students will be assigned contemporary film scripts to read and discuss. In addition to the texts, students will explore the historical and political underpinnings of the scripts and films. Particular scenes will then be extracted, memorized, and put up on camera. In the second half of the semester, students will have the opportunity to direct peers in scenes facilitating the skills learned. This is not a production class but, rather, a step to improve and apply your experience to your future film. Students will be required to keep a weekly journal of the journey, as well as to deliver a final conference project.

## Script to Screen

**Rona Naomi Mark**

*Open—Fall*

This workshop will introduce students to the basics of filmmaking through HD video production. From the initial concept through editing, students will get a taste of all phases of production. Students will shoot exercises focusing on cinematic elements such as slow disclosure, parallel action, multiangularity, and the master shot discipline. Students will watch and analyze each other's exercises, learning how to become active film viewers and give useful critical feedback. For their conference work, students will be required to produce a short film. They will write the screenplay, cast and direct actors, draw floorplans and shot lists, edit the video on Final Cut Pro and screen the final production for the class. This class is not a history or theory class but, rather, a practical, hands-on workshop that puts theory into practice and immerses students in all aspects of filmmaking development, writing, directing, and production through to a finished project.

## Do-It-Yourself Filmmaking: No-Budget Strategies for Getting It Done

**Rona Naomi Mark**

*Intermediate—Spring*

Has there ever been a better time to be a no-budget filmmaker? Recent technological advancements in camera and editing equipment have made it possible for just about anyone to create slick, high-resolution images for very little money. As films get easier to produce, however, good films become harder to find. So, how does the nascent filmmaker distinguish his/her work from crowd? With a great script, sure-footed direction, and a smart allocation of his/her available resources. In this immersive filmmaking workshop, students will develop and shoot a project over the course of the semester. First, we'll discuss scripts not only in terms of their story, but also in terms of their scope and their producibility. Then we'll practice our directing skills with a series of weekly shooting assignments that target specific directorial challenges. Next, we'll break down our scripts for production, figuring out low-cost ways to achieve various cinematic effects. Our next step will be to previsualize the film by making shot lists, floor plans, and look books. Students will then go out and shoot their films and bring back the footage for editing. We'll review basic postproduction procedures and introduce software effects that can add polish to a project without adding cost. The goal of the course is to push the student creatively

without multiplying costs beyond what is necessary. With the school's equipment and other resources at your disposal, the only limitation to you as a filmmaker is your imagination and resourcefulness.

## Screenwriting: Writing the Long-Form and Mid-Length Film

**Rona Naomi Mark**

*Open, Small seminar—Fall*

With more than 400 cable and online channels available for viewing filmed content, screenwriters have a tremendous opportunity to redefine the classic parameters of a screenplay. While the feature-length film is still generally 90 to 120 minutes, which translates to roughly 90-120 pages of text, seemingly limitless formats are emerging on both the Web and cable television. This screenwriting workshop is for students who are interested in writing feature-length or mid-length films. Using the three-act narrative paradigm as our foundation, this course will accommodate writers looking to write traditional long-form movies, as well as writers whose stories don't fall neatly into either short- or feature-length categories. Students will learn outlining methods that will help them develop a solid framework for their screenplay. After the outlining process, students will, on a weekly basis, bring pages into the workshop for feedback. Using the students' work and published screenplays as the takeoff points for discussion, the course will cover skills such as building a satisfying narrative arc, developing characters, writing a description that transports the reader, and creating dialogue that sounds natural and specific to each character.

## Screenwriting: Revision

**Rona Naomi Mark**

*Intermediate, Small seminar—Spring*

Once you have your first draft, that's when the writing begins! Revision is a process that differs from writer to writer. Some people may have to rewrite their screenplays from scratch. Others may find that they have plot holes that need fixing. Still others may find that their work is lacking excitement on the page. Plot, character, dialogue, action—so many different things go into completing a first draft that they are seldom all done well. Good cinematic writing is often sacrificed on the altar of just-getting-it-done. This course seeks to help writers take their work to the next level of polish. This small workshop is for writers who have previously written or are halfway through their feature-length screenplays. The workshop will focus on giving and receiving critical feedback to help the

writer improve his/her screenplay in terms of its style, format, and structure. Students will review each other's work—and also the work of produced screenwriters to see how the pros do it.

## Working With Light and Shadows

*Misael Sanchez*

*Open—Fall*

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore composition, visual style, and the overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work will include the recreation of classic film scenes, with an emphasis on visual style. Students will discuss their work and give feedback that will be incorporated into the next project. For conference, students will be required to produce a short project on HD Video (3-5 minutes in length), incorporating elements discussed throughout the term. Students will outline the project, draw floor plans and shot lists, edit, and screen the final project for the class. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

## Cinematography: Color, Composition, and Style

*Misael Sanchez*

*Intermediate—Spring*

This intermediate course will continue the training in cinematography and film production that began in Working With Light and Shadow. In addition to covering camera operation and basic lighting, students will explore composition, color palettes, and application of a visual style to enhance the story. The course will revolve around developing original work and shooting scenes on a weekly basis. Work will be discussed and notes incorporated into the next project. Students will be required to produce a short project on HD Video (3-5 minutes in length), incorporating elements discussed throughout the semester, as part of conference work. Students will develop, write, draw floor plans, shoot, edit, and screen a final project by the end of the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident enough

to approach a film production project with the experience to take on introductory and assistant positions with the potential for growth.

## The Poetics of Documentary: La Vérité en Noir et Blanc et en Couleur

*Rico Speight*

*Open—Fall*

An introduction to documentary/nonfiction storytelling for the screen, this course investigates the palette of documentary production styles illustrated in the works of influential directors—Luis Buñuel, Su Friedrich, Barbara Kopple, Errol Morris, Werner Herzog, Sam Pollard, the Newsreel Collective, and others. The course uniquely provides an opportunity for students in other disciplines who have interest in film and video to eventually adapt conference work from other fields to the video medium. Synthesizing theory and practice, students explore the intersection of other popular movements and trends—surrealism, feminism, and reenactment—in the documentary discourse. Each student is encouraged to experience theory as a means of discovering his or her own creative voice. Students develop skills in shooting and editing in specialized technical labs and in their work on preliminary exercises and assignments. Students develop, research, conceptualize, write treatments for, produce, direct, and edit individual productions or co-productions developed in pairs. This workshop provides students with the perfect opportunity to create the short documentary that they've always imagined, including explorations of social issues documentaries, autobiographical shorts, experimental documentaries, road movies, anecdotal portrayals, and city symphonies. *No prior experience necessary.*

## Digital Animation: Short Narratives

*Robin Starbuck*

*Open—Year*

In this course, students will develop animation and short-storytelling skills by focusing on the process of creating animated shorts. Instruction will include story development, visualization, character development, continuity, timing, digital drawing, and compositing. All of the production steps required to complete a short animated film will be demonstrated and applied through exercises aimed at the production of a final short, full-color animated film, PSA, or music video by each student or team of students. Participants will develop and refine a

personal style through exercises in story design and assignments directed at translating these into moving images. Digitally drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises will cover a wide range of motion graphics features, including: green screen, keyframing, timeline effects, 2D and 3D space, layering, and lighting. Exercises will enable students with a working knowledge of the software Harmony by Toon Boom. Harmony is a creative, efficient software used in the film and TV animation industry.

## Experimental Film: Stop-Frame Animation

**Robin Starbuck**

*Open, Small seminar—Fall*

Whether dealing with abstraction or narrative sequence, experimental films reflect the unique vision of their makers. While most forms of animation serve the particular needs of commercial media, discoveries made by experimental animators have the ability to deconstruct an idea or movement and reassemble it in a new way. This course introduces the concepts and practical study of stop-frame film production as it relates to both sequential and nonsequential narration, movement, space, and time. In a series of short, independent, and collaborative projects, students will learn the techniques and materials necessary to explore a variety of hand-animation practices. The central focus of this course will be on concept development and material exploration for the completion of several short films. Students will work in a variety of frame-by-frame animation techniques in under-the-camera destructive and constructive animation, including: object animation, paper cutout animation, abstract drawing for animation, paint on glass, sand animation, and puppetry. Through technical instruction, readings, discussion, screenings, and experimentation, we will seek to refresh, extend, and redefine traditional modes of animation production. The aim of the course is to explore freely with materials in order to trailblaze fresh narrative and aesthetic possibilities. Final projects may be executed as animated films or animations for video projection. *Two sections of this small seminar will be offered. No prior experience necessary.*

## Secondary Currents: Experimental Video Art

**Robin Starbuck**

*Open—Spring*

This video production seminar explores, in depth, the rich world of film/video making as artistic expression. Students will participate by completing a series of assignments and through lecture, discussion, and screenings (artist interviews, documentaries, and artist work). We will explore moving-image forms and styles that blur the boundaries of narrative, documentary, and abstract filmmaking. There is, by definition, no formula for this kind of work. Rather, this course introduces the language and techniques of film production, alongside strategies for the use of film and audio design as creative expression. In this one semester course, we will direct our concerns to an exploration of our relationship to the aesthetics, politics, and language of place in its broadest context. We will look at and analyze the pioneering work of many experimental film/video artists, including Tacita Dean, Doug Aiken, Pipolotti Rist, Michael Snow, Bill Fontana, Nigel Ayers, Young Hae Chang, and others. Readings will include selections from several texts, including: MM Yvette's *Figuring the Landscape: Experimental Film and the Ecological Movement*, *On the Beaten Track: Tourism, Art and Place* by Lucy Lippard, "Identity and Place in Contemporary Art" by Don Krug, and others. Labs are designed to introduce the tools and techniques for each project.

## Screenwriting: The Art and Craft of Film-Telling

**Frederick Michael Strype**

*Open—Fall*

How do you write a screenplay? One word at a time, articulating the action (the doing) of the characters and thereby revealing the emotional moments of recognition in the characters' journey. Pursuing the fundamentals of developing and writing narrative fiction motion-picture screenplays, the course starts with a focus on the short-form screenplay. We'll explore the nature of writing screen stories for film, the Web, and television. The approach views screenwriting as having less of a connection to literature and playwriting and more of a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the process of "telling your film" (or movie, or Web series, or TV show, et al). In Film-Telling, the emerging screenwriter will be encouraged to think and approach the work as a director—because until

someone else emerges to take the reins (if it is not the screenwriter), the writer is the director—if only on the page. With the class structured as a combination of seminar and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analyses, view films and clips, and, naturally, write short narrative fiction screenplays. While students will be writing scripts starting in the first class, they will also be introduced to the concept of “talking their stories,” as well, in order to explore character and plot while gaining a solid foundation in screen storytelling, visual writing, and screenplay evolution. We will migrate from initial idea through research techniques, character development, story generation, outlining, the rough draft, and rewrites to a series of finished short-form screenplays. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style will be explored, with students completing a series of short scripts and a final written project. In-class analysis of peer work within the context of a safe environment will help students have a critical eye and develop skills to apply to the troubleshooting of one’s own work. Overall, the student builds a screenwriter’s tool kit for use as various projects emerge in the future. In conference, students can research and develop a long-form screenplay or teleplays, develop a TV series concept and “bible,” initiate and develop a Web series concept, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms.

## Writing the Film: Scripts for Screen-Based Media

*Frederick Michael Strype*

*Intermediate—Spring*

This course is for the emerging screenwriter seeking to write for creative, screen-based, media projects. Students may be initiating a new screenplay/project, adapting original material into the screenplay form, creating a Web series or television project, rewriting a screenplay, or finishing a screenplay-in-progress. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience. Students are expected to enter the course with an existent screenplay, a strong idea, an outline or narrative roadmap of their project, and the capability of

“talking out” the concept and journey. The expectation is for students to finish a first-draft project. Published screenplays, several useful texts, and clips of films and media will form a body of examples to help concretize aspects of the art and craft.

## Producing for Filmmakers, Screenwriters, and Directors

*Heather Winters*

*Intermediate—Fall*

Producers are credited on every film, television, and media project made. Producers are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show, or media project, the title “Producer” is perhaps the least understood of all of the collaborators involved. *What is a producer?* This course answers and demystifies this question, examining what a producer actually does in the creation of screen-based media and the many hats that one—or a small army of producers—may wear at any given time. Students will explore the role of the producer in the filmmaking, television, and video process from the moment of creative inspiration through project delivery. A practical course in the ways and means of producing, the class will consider the current state of producing through nuts-and-bolts production software and exercises, verbal and written assignments, and industry guests currently working in film and television. Students will gain hands-on experience in developing projects, breaking them down into production elements, and crafting schedules and budgets. Course work includes logline, synopsis and treatment writing, script breakdown, budgeting and scheduling, pitching, and final project presentation of film, TV, or digital video projects. Conference projects may include producing a film or media project by a student in another filmmaking production class at SLC, case studies, development and preproduction of a proposed future film or video project, and the like. Designed to provide real-world producing guidance, the course offers filmmakers, screenwriters, and directors a window into the importance of, and the mechanics pertaining to, the producing discipline and a practical skill set for creating and seeking work in the filmmaking and media-making world after SLC.

## The Business of Film and Television

*Heather Winters*

*Intermediate—Spring*

Building on Producing for Filmmakers, Screenwriters, and Directors, students expand their knowledge of the role of the producer in the realm of filmmaking, television, and digital video, especially as it relates to the ongoing creative process and the “show business” of producing. Diving deeper into the real-world application of the producer’s role and applying learned knowledge and skills, course work includes script coverage, optioning material, entertainment law, music licensing, best producing practices, traditional and innovative financing models, domestic and foreign film and television markets, daily industry trends, sizzle reel and trailer analysis, fine-tuning pitching skills, film marketing and publicity, examining the distribution process and release strategies, navigating the festival circuit, understanding the roles of lawyers, agents, managers, and sales agents, traversing relationships with directors and writers, producing dos and don’ts, and deciphering the intersection of art and commerce as it relates to both the business and the artistic elements of producing. Course work includes written and oral assignments, in-class presentations, assignments based on invited industry guests, and in-class final presentations. Conference work ranges from in-depth case studies to producing other students’ work. Upon completing the course, students will have an extensive understanding of the business of film and television, as well as a further understanding of the producer’s role from creative development to final delivery.

### Studio Arts

## First-Year Studies: The Interactive City: Media Design for Public Spaces

*Angela Ferraiolo*

*FYS*

Games played on the sides of buildings, animated media walls, interactive display tables...these are all examples of a new type of playable media called “public interactives.” This class teaches the basics of designing, programming, building, and installing civil spectacles. We will visit and analyze contemporary public interactives like those found in Times Square, art museums, theme parks, and digital memorials. Then, working individually and in groups, we’ll design and build small-scale spectacles of our own. The class will also survey the theories of public

art, pervasive computing, and interaction design that describe the cultural implications of urban screens and digitally-mediated communication with large audiences.

## First-Year Studies: The Photograph Now

*Joel Sternfeld*

*FYS*

For its first 100 years, photography was black-and-white—an abstraction of human sightedness. Newly born photography shook (and was shaken by) painting, as it pushed into the world as an engine of modern consciousness. When color photography came along, it didn’t hesitate to present new pleasures and new problems to thoughtful practitioners of, and adherents to, the medium. The recent arrival of digital photography has created an image culture that is changing by the day—and changing the world by the day. Through black-and-white, color, and digital darkroom work and a broad range of readings, students will grow familiar with photographic practices and theories as they respond to the pull of the student’s individual aesthetic.

## Our Nine Senses: Advanced Interdisciplinary Studio

*John O’Connor*

*Intermediate, Advanced—Year*

This course is intended for experienced visual-arts students interested in more rigorously pursuing their own methods of art making. Students will maintain individual studio spaces; they will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. During the fall semester, students will be given open-ended prompts based on nine human senses (vision, hearing, smell, taste, touch, balance, temperature, proprioception, pain) from which they will be asked to experiment with materials and ideas. In the spring semester, students will focus exclusively on their own interests and will be expected to develop a sophisticated, cohesive body of independent work. We will have regular critiques, readings, slide discussions, professional visiting artists, and trips to artist’s studios. This will be an immersive studio course for serious, disciplined art students. *Open to juniors and seniors with prior visual art experience.*



## Drawing on Sight

*John O'Connor*

*Open—Fall*

Drawing is an exciting art form that encourages experimentation and embraces mistakes; it's a record, on paper, of how we see and think. This will be a highly creative, rigorous course that will challenge you to think about the medium of drawing in new and transformative ways. In class, you will learn the fundamental techniques and materials of observational drawing and will then apply them to subjects off campus. We'll alternate in-class drawing lessons with trips to different locations to draw "on site." We'll work in nature at various locations along the Hudson River and in architectural spaces such as the Metropolitan Museum of Art, the Museum of Natural History, the Cloisters, New York City galleries, and others. You'll be asked to consider your point of view as something fluid, organic, and personal. Ultimately, your drawings will reflect how YOU see the world. Studio practice will be reinforced through discussion, written work, readings, and slide lectures. Visiting artists and studio visits with artists in New York City will be scheduled. *This course is suitable for all levels.*

## Definitely Not Floccinaucinihilipilification: Painting and Words

*John O'Connor*

*Intermediate, Advanced—Spring*

The relationship between art and language has been explored in dynamic ways throughout art history and in contemporary painting. From ancient cave paintings and Egyptian hieroglyphs to Cy Twombly's scrawled relief paintings and Alfred Jensen's impasto diagrams, the fusion of language into paint has long been at the core of visual expression. How does the way a word looks—its shape, color, and size—relate to what it says? How many ways can you *read* a work of art? In this painting course, students will probe the dynamic between the formal qualities of language and its content. Via the prism of text, we will paint color and space through diverse processes (observational, invented, historical, abstract). Primarily an oil painting class, we will also experiment with watercolor, acrylic, encaustic, and other nontraditional painting mediums. In this class, you will be asked to explore the exciting dynamics of the painted word. Studio practice will be reinforced through discussion, written work, readings, and slide lectures. Visiting artists and studio visits with artists

in New York City will be scheduled. *Open to students who have had painting courses in college or advanced high-school level.*

## New Media Lab: Playable Buildings

*Angela Ferraiolo*

*Intermediate—Fall*

Projection mapping is a playable media technique that turns almost any surface into a dynamic display. Mapping is currently being applied in all areas, from architectural media and music festivals to dance clubs, performance, sculpture, gaming, machinima, and museum exhibits. This class provides a framework for exploring and creating these new media artworks. We'll begin with the graphics techniques used to create and display digital imagery on 3D objects, then add interactivity with a bit of coding and plug-and-play sensor devices like LEAP and Kinect. Students will be encouraged to work individually and in groups to create both small-scale studio installations and architectural projections in a variety of styles and media. Artists surveyed include Light Surgeons, NuFormers, Klip Collective, Seeper, and Urbanscreen.

## Game Studio: Radical Game Design

*Angela Ferraiolo*

*Intermediate—Spring*

From Hopscotch to Molleindustria, artists have used games and play as means of subverting power and systems. Games are small and viral. They emerge and disappear. They grip the online world obsessively or blend seamlessly into the underground. Above all, games are easily dismissed by authority, making them an ideal means of starting and spreading social and political dissonance. This class surveys radical game design as practiced by artists such as Molleindustria, Anne Marie Schleiner, Natalie Bookchin, Donna Leishman, Eddo Stern, Ian MacLarty, Rock Herms, and others. We will also consider the historical roots of radical design, which finds its beginnings in Dada, Surrealist, Fluxus, and Situationist games, and play methods explored by artists such as George Brecht, John Cage, and William Burroughs. The class provides a framework for exploring and creating these new media artworks. We'll begin with the graphics techniques used to create and display digital imagery on 3D objects, then add interactivity with a bit of coding and plug-and-play sensor devices like LEAP and Kinect. Students will be encouraged to work individually and in groups to create both small-scale studio installations and architectural projections in a

variety of styles and media. Artists surveyed include Light Surgeons, NuFormers, Klip Collective, Seeper, and Urbanscreen.

## Beginning Painting: From Observation to Invention

*Vera Iliatova*

*Open—Fall*

This course is an introduction to the materials and techniques of oil painting. There will be an examination of various painting strategies that fluctuate between specific in-class assignments and individual conference projects. The primary focus will be an elaboration on rudimentary concepts such as color, tonal structure, spatial construction, painting surfaces, and composition. The fall semester focuses on the subject of still life and landscape. These subjects will be the starting point for experimentation with spatial structures ranging from direct observation to composite constructions. We will also explore narrative possibilities that landscape and still-life paintings can imply, and we will examine the role of these subjects in the history of painting and other visual media. The course will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

## Beginning Painting: From Observation to Narrative

*Vera Iliatova*

*Open—Spring*

In this course, students will be introduced to the materials and techniques of oil painting. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. Drawing, color theory, and color mixing will be an integral part of the course. We will focus primarily on portraiture and figure, as well as historical, psychological, and narrative implications of using a human form as a subject. There will be an exploration of studio-based strategies that will include working from observation and using mediated imagery such as film stills, photography, and art history. The course

will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

## Post-Analog: Painting in a Digital Age

*Kanishka Raja*

*Open—Fall*

The gradual shift from analog to digital media has been one of the most significant transformations of our time, one that permeates every aspect of our visual culture and profoundly informs the ways by which we produce, distribute, and consume images. How does painting function in this vastly altered landscape of information? What kind of tools and insights does it possess that might allow it to thrive as a discipline and mode of inquiry and expression in the 21st century? Through rigorous studio-based experimentation, discussions, readings, presentations, and field trips, we will attempt to grapple with some of these questions over the semester. Projects will focus on the impact and relevance of digital technology on the form, content, and modes of production of contemporary painting. We will work with both traditional and nontraditional media, and studio work will be supplemented with independent research into the complex multiple histories of painting. *Prior college-level painting experience is required. Students are encouraged to bring examples or images of relevant past work to the interview.*

## Experiments in Drawing

*Kanishka Raja*

*Intermediate—Spring*

In this class, we seek to undertake an immersive exploration of the multiple roles that drawing can play within contemporary artistic practice. Students will be introduced to and challenged by a series of studio and research-based projects that attempt to expand upon conventional understandings of drawing's place as a method of observational notetaking or as a preparatory study for a primary practice. Assignments will vary from conceptual or thematically driven projects to creative explorations

of experimental and nonconventional materials and processes. Readings, presentations, and field trips will help provide context to drawing's history as an autonomous mode of expression. Conference projects will provide opportunities to pursue individual and self-directed interests. *Prior college-level drawing experience is required. Students are encouraged to bring examples or images of relevant past work to the interview.*

## Basic Analog Black-and-White Photography

*Michael Spano*

*Open—Fall*

This is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artists' working methods. Throughout the semester, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study. This is not a digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the term.

## Intermediate Photography

*Katie Murray*

*Intermediate—Year*

This course will explore aesthetic, historical, and conceptual concerns of photography. Students may use analog (film) or digital capture to make either black-and-white or color photographs. Lectures, readings, gallery/museum visits, and the class blog will present a historical framework and theoretical structure that will form the foundation for class discussions and critiques. Use of the medium to express a personal aesthetic vision will be stressed. The focus of the class will be on developing and refining a body of work. Students will build upon their technical knowledge and will be challenged to acquire new skills. Students will learn and become fluent in the vernacular of looking at images by examining composition, interpreting symbolism, and deciphering the artist's intentions. Taking into

consideration the rise of the Internet as the primary platform for reading and disseminating photographs, students will also engage in a weekly online exchange with each other exclusively through their images. Critical discussions about the resulting picture conversations will follow. The class's interactive blog will serve as a means of learning about one's own process and tendencies as a picture maker through a creative exchange with one's classmates.

## Advanced Photography

*Joel Sternfeld*

*Advanced—Year*

This is a rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

## Digital Photography, or the Assisted Camera

*Lucas Blalock*

*Open—Year*

This course will focus on mastering methods, techniques, and conceptual frameworks in order to make more of the possibilities inherent in our contemporary picture-making environment. We will tackle questions around what photography has become, how digital technology has complicated the medium's dominant metaphors, and ways in which both the computer and the camera might be reimagined as useful tools in a world glutted with images. The course will be part technical skill development, part making/critique, and part theoretical investigation.

## Printmaking

*Kris Philipps*

*Open—Year*

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic, printmaking methodologies. Participants will learn how to develop an image on a particular surface, how to transfer the image to paper, edition printing, and presentation. Students will utilize tools, materials, and equipment required to produce a print in a variety of media, including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex.

Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Advanced Printmaking

*Kris Philipps*

*Small seminar, Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with the process will lead to the development of a personal and meaningful body of work. The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

## Artist Books

*Kris Philipps*

*Small seminar, Sophomore and above—Fall*

In the past, the book was used solely as a container for the written word. In the past 30 years, however, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese-bound) so that they will be able to see the book with which we are familiar in a new and wider context. From there, students will apply newly-learned techniques to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be placed on the creation of books as visual objects. *Open to sophomores, juniors, and seniors who have previously taken a visual arts course.*

## Artist Books

*Kris Philipps*

*Small seminar, Sophomore and above—Spring*

See the complete description in the fall offering of Artist Books, above.

## Sculpture and the Meaning of Making

*Dave Hardy*

*Open—Fall*

In this first semester course, we will explore an expansive notion of sculpture and work to develop the critical and practical tools necessary to approach artmaking from various directions. As

gallery and museum press releases declare works as "blurring the boundaries" between art and other disciplines (such as design, display, film, furniture, architecture, and theatre), students in this class are invited to investigate the practices involved in those distinct worlds and to consider how they might be incorporated into their own sculpture. Studio process will be emphasized so that students come away with a significant understanding of how things are made. We will learn about established sculptural materials and techniques, as well as those used in less traditional fabrication industries. Fieldwork and hands-on experimentation will be critical to create a personal body of work in dialogue with the contemporary art environment and the world at large. Beyond the making of objects, projects may include ephemeral and interdisciplinary practices: actions and their documentation, collaborative work, living strategies, installation, etc. Students will be encouraged to consider the place and context of their projects and to ask questions about whom they want to reach as working artists. Through studio demonstrations, individual projects, in-class presentations, related readings, and field trips to galleries and studios, we will investigate issues surrounding the creation of new, relevant, and vital work. Each project will be discussed in a group critique, with the aim of helping the artist express a vision in the most focused and most dynamic way possible. *Previous experience in sculpture is helpful but not necessary. Please bring images of any pertinent past work to the interview.*

## Close Encounters: Sculpture and Disrupted Space

*Dave Hardy*

*Open—Spring*

Ad Reinhardt once said, "Sculpture is something you bump into when you back up to look at a painting." Watch out, it sounds like a space-inhabiting interloper has upset the artist's pleasurable viewing experience. Is the painter's remark a slight on the medium's extraneous nature? Or is it praise of sculpture's stubborn in-the-way-ness as another body to be contended with? This second-semester course will explore the haptic and psychological presence of sculpture, with particular attention paid to the ways that context and situation can at once create and destabilize a meaningful art experience. Questions that we will address are: How should a sculpture behave? What does the conceptual space that a work occupies have to do with how it sits in a room or meets the world? When does it become an intervention? Can awkward and uncomfortable proximity create friction and/or value? Did Sarah

Lucas change everything? In this course, students are invited to work experimentally to explore the possibilities of sculpture in an experiential continuum and to build on the critical and practical tools necessary to make and contextualize challenging work. Studio process will be emphasized so that students gain a significant understanding of how things are made—so that students may develop the confidence to embrace a risk-taking approach to art making. We will delve into more advanced applications of the processes explored in the first semester course, *Sculpture and the Meaning of Making*. Through studio demonstrations, individual projects, in-class presentations, related readings, and field trips to galleries and studios, we will investigate issues surrounding the creation of new, relevant, vital work and its context. Each project will be discussed in a group critique, with the aim of helping the artist express a vision in the most focussed and dynamic way possible. *Open to students with previous experience in art, preferably in sculpture. Please bring images of pertinent past work to the interview.*

## Urban Design Studio: Infrastructural and Ecological Systems

**Amanda Schachter**

*Sophomore and above—Fall*

The Urban Design Studio examines the contemporary city to reveal its hidden layers of social and spatial networks. Our goal is to develop strategies in which urban design can inspire a keener sensibility toward social and environmental responsibilities of the city for interaction. We will look at existing infrastructural systems in the city—highways, railways, water and sewage systems, and data—and also examine newer modes of infrastructural transportation, such as bike networks, and new energy to see how they may key into existing systems. Students will investigate how nature and underlying ecological systems can transcend preconceived social and political boundaries to link neighborhoods and create new systems of engagement. Using New York City and its immediate environs as a case study, students will envision new connections and opportunities for urban design forged along the city's industrial corridors. Class will balance collective design work and individual exploration. Students will use mapping, physical model building and 3D digital modeling to document findings and create design proposals. Emphasis will be made on how to couple formal invention at a neighborhood scale, with an exacting conceptual framework amid heterogeneous collaboration. A

Rhino workshop will be offered with this course to give students a basic knowledge of 3D computer modeling.

## Architectural Design: Material Construct and Intervention

**Amanda Schachter**

*Sophomore and above—Spring*

This studio will investigate design at the scale of the architectural construction. We will examine how materials, both traditional and digitally generated ones, can affect and determine spatial structures. We will then determine how these constructs can, in turn, animate the urban environment both socially and ecologically through strategic intervention. The semester will build upon a series of progressively more complex exercises, increasing in both scale and scope, with students presenting a final project that brings together concept, program, formal material invention, and performative experience. The project site and program will relate loosely to challenges identified in the Urban Design Studio (though enrollment in Urban Design Studio is not a prerequisite), with scales complementing each other to inspire discovery. Students will use diagramming, physical model building and 3D digital modeling, rendering, and animation to create design proposals. Projects will be supported by readings, discussion, and case studies. A second Rhino workshop will be offered concurrently with this course to give students knowledge of 3D modeling and rendering.

## Color

**Gary Burnley**

*Open—Year*

Color is primordial. It is life itself, and a world without color would appear dead and barren to us. Nothing affects our entire being more dramatically than color. The children of light, colors reveal and add meaning, richness, and fullness to all that surrounds us. Color soothes us and excites us. It changes how we see, how we dream, and what we desire. Using a variety of methods and materials, this course will focus on an exploration of color, its agents, and their effects. Not a painting course, this class will explore relationships between the theory, perception, and physiology of color and how it is used. Clearly-defined problems and exercises will concentrate on understanding and controlling the principles and strategies common to the visual vocabulary of color (hue, value, saturation, form, context, texture, pattern, space, continuity,

repetition, rhythm, gestalt, and unity), as well as their personal, psychological, symbolic, expressive, and emotional consequences.

## Location and Place

**Gary Burnley**

*Open—Fall*

Whether it is John Ford's vision of the Western frontier, Yoda's swamp-infested Dagobah, a tree in an empty field painted by Courbet, this campus seen from space via Google Earth, Yosemite photographed by Carleton Watkins, or the backyard of your childhood home, the landscape—vast and at times incomprehensible—has symbolically embodied a sense of place, as well as our ability to conceive of worlds and horizons beyond. Harmony or lack of harmony with the environment can perhaps be understood best through the chiseling of human intervention. Even before written language, recording a sense of place—marking where one was, here in relation to someone or something there—was important in defining oneself. Historically, the landscape has been a way to understand both location and position in relation to the world around us. A mixture of the external and the internal—using memory, instinct, and learned behavior—we navigate, in body and in mind, a landscape that is partly real and partly invented. At times an escape from the turmoil of earthly confinement, the landscape is representative of our desire for freedom, as well as of our need for order. How you choose to compare here to there, now to then, us to them, and from which perspective or location one departs in recording an excursion (e.g., observation, memory, or history) changes the meaning, purpose, and understanding of the journey. Using a variety of visual means, materials, and media, this course will explore concepts of landscape, journeying, mapping, documentation, location, and one's perceived place in the world.

## Nature Morte

**Gary Burnley**

*Open—Spring*

In a world where almost any and every object one could desire is easily accessible and readily available, the still life—precisely because its subject matter is the complex, emblematic narrative between objects—is a genre uniquely poised between the actual and virtual worlds. Evoking the cyclic and symbiotic interconnective structure of nature, time, and the fragility of all existence, the still life gives a permanence and visibility to the evanescent. Fleeting illusions or something real and concrete, objects in a still life can be connected

through fact, presence, or memory, as well as a combination of those and many other factors. A still life may be about the here and now or a projection of something desired and/or wished. The terms that describe, contemplate, and capture this process of building and understanding the connection between objects—still life, stilleben, stilleven, nature morte, natura morta, naturaleza muerta—are all very vague and do not exactly evoke or mean the same thing. Is a painting of a young woman next to a window, with a bowl of fruit and in front of an antique map, a still life? Is the collection of random photographs stored in your smart phone a still life? Or the memory of your favorite childhood toys, whether they actually remain or not? Each could or could not be examples of still life, but how and under what circumstances? This course will explore the idea of visually gathering, collecting, curating, documenting, and bringing objects together with purpose and meaning. Students will be encouraged to work with a variety of methods, media, sources, and combinations of materials to examine the meaningful exchange and interaction between objects both personal and cultural, natural and manmade, actual or virtual.

## Interactive Objects: War Machine

**Mengyu Chen**

*Open—Fall*

This course focuses on war, conflict, and destruction as resources for creative perspectives and practices. War has been a part of human activity across history and constantly changes our world. The violent and destructive power of the war machine is manifested not only in war but also in daily human relationships. It protects the utopia in which we live; however, it is intended to be hidden outside of the social apparatus. In this course, we will inspect different types of war machines in metaphorical or nonmetaphorical forms, investigate how this irresistible mechanism and system generate power, and how that power impacts us. Students will design and build their own "machines" as artistic expressions on related topics of their choosing, with their own expertise, and in any form. On a practical side, we will learn how to use motors and sensors to create interactive objects and installations. Technical training on programming and Arduino prototyping will be included. Prior experience is not required, but an interest in new media art, technology, and politics is recommended.

## Interactive Objects: Extensions of the Body

*Mengyu Chen*

*Open—Spring*

This course will explore the technical and conceptual fundamentals of interactivity in the broader context of a sustained studio practice. In addition to teaching basic use of motors and sensors, along with programming skills from the ground up, the course will focus on the social and political implications of interactions and behaviors of art objects and how their relations with audience may be extended as a further critique of our media culture, daily communication, identity, and hidden social issues. We will examine both work and theory in fields of art, design, technology, and philosophy. Students will be expected in their studio work to engage with physical computing and related technologies either conceptually or technically. The course will consist of introductory workshops on electronics and computer programming, discussions of critical theories and works by artists and designers from related fields, hands-on prototyping, and projects that push the boundaries of interactivity. Artists surveyed include Krzysztof Wodiczko, Rebecca Horn, U-ram Choe, and Nick Cave. *No prior programming experience is required.*

## The Role of Technology in Trauma Care

*Brian MacMillan*

*Open—Fall*

This course will use group problem solving to answer the question: How can technology help us improve trauma assessment, counseling, and care? The technologies to be examined include voice recognition, audio analysis, data visualization, and tablet and smartphone applications. The course will focus on real clinical and advocacy problems faced by a New York-based nongovernmental organization dedicated to assisting survivors of torture. The course is primarily about improving the services provided by this organization, not about technology *per se*. As a result, we will critically analyze the role of technology in the clinical context and examine both technological and nontechnological solutions to the care and advocacy problems that we will be studying. The course is comprised of three units of four weeks each. In the first unit, we will examine ways in which technology can and cannot be used to improve the process for interviewing clients who have suffered trauma. Intake interviews are a significant part of their assessment and care. The second unit will address the same problem but from

a research, rather than a clinical, perspective. The final unit will focus on documenting and publishing the results using multiple media, including text, video, audio, and interactive graphics. Academically, the class will feature concurrent streams related to five different disciplines: clinical psychology, software application development, data visualization, user-experience design, and communications. Although students will be exposed to all of these disciplines, they will not be expected to master them all. The class will have individual, group, and collective components. Individually, students will be responsible for one in-class presentation, relevant both to the general goals of the class and the individual learning goals of the student. Students may choose from a list provided by the instructor or focus on another relevant topic. Each presentation will have an audio-visual and written component and will be published on the class website. There will be one group problem-solving exercise for each of the three units. Each group assignment will be published on the class website. The ultimate goal of the class is to publish, collectively, one multimedia research paper focused on the problem and based on the in-class presentations. The entire class will be responsible for achieving this goal together. This class is a "Tech Third," which means it has a central workshop and additional components featuring other faculty who help with the interdisciplinary nature of the problem solving. There will be additional workshops by Professors Adam Brown and Angela Ferraiolo, as well as presentations by subject matter experts and torture survivors.

## Space, Time, Material

*Joe Winter*

*Open—Year*

A sculptural experience could be described as an encounter with a set of materials at a particular space and time. In this yearlong sculpture course, we will consider the elements of space, time, and material both discretely and in conjunction. The first half of the course will present students with a series of sculptural problems to be solved with a variety of material and conceptually-based strategies, examining both the categorical flexibility of the term sculpture and challenging students to push beyond their creative boundaries. In the second half of the course, each student will develop a particular research focus—an object, a material process, a space, a site, or a landscape—and delve into it through a series of self-directed studio projects. Throughout, studio work may encompass diverse media, including both conventional sculptural

practices, as well as digital and time-based media, performance, and photography. Students will be encouraged to experiment, invent, and discover. Short-term focused exercises will alternate with longer-term studio projects; periods of rigid structure will complement periods of open investigation.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**The Anthropology of Images** (p. 4), Robert R. Desjarlais *Anthropology*

**Contemporary Curating: Art/Contexts** (p. 10), Maika Pollack *Art History*

**First-Year Studies: Art and History** (p. 8), Jerrilynn Dodds *Art History*

**Problems by Design: Process, Program, and Production in Architecture, 1945 to the Present** (p. 10), Joseph C. Forte *Art History*

**The History of Art, Modern to Contemporary (1789-Present)** (p. 8), Maika Pollack *Art History*

**The Senses: Neuroscientific and Psychological Perspectives** (p. 101), Elizabeth Johnston *Psychology*

**Using the Arts to Create Environmental Engagement** (p. 158), Colin Beavan *Writing Words and Pictures I* (p. 154), Myra Goldberg *Writing Words and Pictures II* (p. 156), Myra Goldberg *Writing*

## WRITING

In Sarah Lawrence College's nationally recognized writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue

subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

## First-Year Studies: Fiction Workshop

*Melvin Jules Bukiet*  
FYS

Some people think that all classes—especially writing classes—should be “safe.” I don’t. I prefer danger. Only by risking failure can anyone learn. I want students to care about what they write and how they write; and if the consequences of caring include anxiety, trepidation, and night sweats, so be it. Oh, class should also be fun. As for the content: You write, I read, we talk. Using student work as examples, we talk about what makes one story dynamic and another dull, what makes one character believable and another implausible, and, mostly, what makes one sentence sing and another croak.

## First-Year Studies in Fiction Writing

*Mary LaChapelle*  
FYS

In this fiction-writing workshop, you will acquaint yourselves with basic elements of fiction such as point of view, character, plot and structure, dialogue and exposition, detail and scene, as well as more sophisticated concepts related to the craft and imaginative process of fiction. Principles such as counterpoint characterization, defamiliarization, and the sublime, among others, are explored through lessons, writing exercises, and assigned readings. The core of the course is the student's own development as a fiction writer. We will have a lot of fun trying numerous exercises and approaches to stories. In conference, we will work closely on your writing, and each student will present at least one



final developed story for our workshop discussion each semester. You are responsible for writing critiques of each other's stories, as well as for participating thoughtfully and actively in the workshop discussion. And we will form small groups to more closely discuss the revisions of your stories. We move on in the second semester to explore dream narratives, quest stories and the hero's journey, and the structures and marvels of graphic fiction. We study a democratically chosen novel and film, and each student will choose an author's work to share with the class. We'll attend readings and craft talks by the guest writers in our reading series and make a field trip to the city. We'll also collaborate at times with Marie Howe's First-Year Studies in Poetry class.

## First-Year Studies: Poetry: The Song of the Soul

*Marie Howe*

*FYS*

We have said and sung and written poetry from the very beginning of our time on earth. Perhaps the first poem was a lullaby to soothe a baby to sleep, a song made of sounds. Perhaps the earliest poems were prayers—for rain, for the end to rain, for love, for more love, for victory, for luck, for death. We have cried out for joy; we have cried out in despair. We have whispered our dread and recalled our wonder. In this class, we will immerse ourselves in poetry. We will read it, write it, study it, and practice it on the page, out loud, in silences, in performance. We will read essays about poetry and read some texts that form the basis of Western culture (The Greek Myths, The Book of Genesis, etc.), but we will read beyond the borders of Western culture, as well, into the richness of world poetry. You will write a poem each week, read a selection of poems each week, read the poems of your peers each week, meet with another student in our class each week in a poetry date, and meet with me each week in conference. You will emerge from this class with a collection of your own poems and a much deeper understanding of this art—the art that uses words to say what is essentially unsayable. We will have a wonderful time.

## Fiction Workshop: Transformation

*Carolyn Ferrell*

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live

within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again." In this course, we will think about the many ways in which transformation occurs within fiction, whether it be the transformation of lived experience into art or the ways in which conflict moves toward resolution to create transformation in a story. We will explore questions of craft: What makes a story a story? How does one go from word to sentence to paragraph to scene? How much material from real life can we use? And does something always need to "happen" in a story? The workshop will be divided between the discussion of student stories and of published authors—among those we'll read are Chekov, Gogol, Munro, Kincaid, Jones, and Saunders. We will also read from other genres, including essays on writing and graphic memoir. Students are required to do additional conference reading, as well as attend at least two campus readings per semester. From the start, we will work on developing our constructive criticism, which (when developed in a supportive atmosphere) should help us better understand our own creative writing.

## Fiction Workshop

*Mary LaChapelle*

*Open—Year*

Nabokov stated that there are three points of view from which to consider a writer: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate the craft of fiction through readings and discussion and numerous exercises. We move on in the second semester to explore dream narratives and the gifts of graphic fiction. We study a democratically chosen novel and film and will attend readings and craft talks by the guest writers in our reading series. Our objective is for you to write, revise, and workshop at least one fully-developed story each semester.

## Fiction Workshop

**April Reynolds Mosalino**

*Open—Year*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I developed my characters fully? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Words and Pictures I

**Myra Goldberg**

*Open—Fall*

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read and look at all kinds of narratives, children's books, folk tales, fairy tales, and graphic novels and try our hands at many of them. The reading tends to come from a wide range of times and places and includes everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, people have done graphic novels, animations, quilts, rock operas, items of clothing with texts attached, nonfiction narratives that take a subject and explore it visually and in text, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited for students with an interest in some other art or body of knowledge that they would like to make accessible to nonspecialists. The spring semester will be similar in approach but with different assignments and texts.

## Our World, Other Worlds I

**Myra Goldberg**

*Open—Fall*

We will read written work that involves both the real world and several imaginary worlds and create our own with words, pictures, and "stuff." We will be looking at maps and other graphic representations of this world and other worlds and explore fantasy, fairy tales, religious stories, children's books and

audiobooks to see what other people have done.

There will be weekly readings and exercises and a conference project. *Students may take this as a one-semester course or as a yearlong course by continuing in Our World, Other Worlds II.*

## The Revolution Will Not Be Televised: Writing and Producing Audio Fiction

**Ann Heppermann**

*Open—Fall*

The goal of this class is to start a revolution. Over the past few years, we have entered into a time that is being called "The Second Golden Age of Radio." But there is a problem. This Golden Age is primarily nonfiction. This class will change that. Students will learn to write and produce groundbreaking contemporary audio dramas for radio and podcast. We will listen to emerging works from podcasts such as *Welcome to Night Vale*, *The Truth*, *Wiretap*, and *The Organist*, as well as by authors who have played in this field: Miranda July, Rick Moody, Gregory Whitehead, Joe Frank, and others. We will also create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. The creators of *Welcome to Night Vale* and *The Truth* will visit the class to talk about their stories and production processes. Students will also have the chance to sit in on a writers' meeting at *The Truth* and pitch their fiction ideas to the professional team. The class will also contribute to the newly created Sarah Lawrence College International Audio Fiction Award (aka, The Sarahs)—the first international audio fiction award in the United States. Students will make works for The Very, Very, Short, Short Stories Contest and help curate works for the award show podcast. At the end of the semester, students will take over WGXC radio station in the Hudson Valley and broadcast their final conference projects. Students in this course will also contribute to the collaborative curricula being developed with the Stockholm Academy of Dramatic Arts and other festivals, including The Third Coast International Audio Festival and the Hearsay Audio Festival in Kilfinane, Ireland.

## Fiction Techniques

**William Melvin Kelley**

*Open—Fall*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements

of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine—in the production of a simple publication, a 'zine, extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fiction Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

## Fiction Workshop

*Porochista Khakpour*

*Open—Fall*

*"Fiction is fact distilled into truth." —Edward Albee*

*"A man once said: Why such reluctance? If you only followed the parables, you yourselves would become parables and with that rid of all your daily cares. Another said: I bet that is also a parable. The first said: You have won. The second said: But unfortunately only in parable. The first said: No, in reality: in parable you have lost." —Franz Kafka*

*"We live in a world ruled by fictions of every kind—mass merchandising, advertising, politics conducted as a branch of advertising, the instant translation of science and technology into popular imagery, the increasing blurring and intermingling of identities within the realm of consumer goods, the pre-empting of any free or original imaginative response to experience by the television screen. We live inside an enormous novel. For the writer, in particular, it is less and less necessary for him to invent the fictional content of his novel. The fiction is already there. The writer's task is to invent the reality." —J. G. Ballard*

Each week in this workshop, we will read short fictions from all sorts of writers, dead and living, and also participate in the workshoping of work—yours and others. What makes a good story? Or more importantly, why is a bad story bad? The goal is to generate and edit. This is a course in the critical as well as the creative. By the end of the term, you will have one story or novel excerpt potentially ready for that next stage, whatever that is for you. From the much hyped "sending out" to the simple "sitting on it," this course should make you want, at the very least, to write some more.

## Visible and Invisible Ink: How Fiction Writing Happens

*Lucy Rosenthal*

*Open—Fall*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories that students themselves write, we will seek to show how each story, as it unfolds, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore questions such as: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be in any given piece of work—the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by writers such as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Junot Diaz, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises, which can serve as springboards for longer works, will be assigned weekly. Designed to provide opportunities for free writing and to increase students' facility with technique, the exercises will be based on the readings and on values and issues emerging from students' work.

## Place in Fiction

*Lucy Rosenthal*

*Open—Fall*

Characters are not disembodied spirits. They need a place to live. With student stories serving as our basic text, and drawing also from a varied reading list, we will explore the multiple uses of *place* in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider questions such as why a story happens *here*

rather than *there*—say, in Richard Yates’s suburbia, ZZ Packer’s Atlanta, Jose Donoso’s Buenos Aires or Chile, Nadine Gordimer’s South Africa, Katherine Anne Porter’s Texas, Junot Diaz’s inner city, or Denis Johnson’s highways and roads. Each region—its landscape, its history, its culture—has its own set of values and associations. Changes of scene—from country to country, even from room to room—can also reflect shifts in a character’s state of mind. What does it mean, for example, for a character to be—or feel—“out of place” or “at home”? What does it mean for a character to know—or, as is often the case, *not* know—his or her place? What, then, does exile mean? Or homelessness? Along with the supplementary readings, short exercises will be assigned. This course is for students who, along with writing, want to feel more at home with books—and for those who already do.

## Fiction Workshop: The Short Story

*Carolyn Ferrell*

*Open—Spring*

What makes a story a story? What are the tools of fiction writers? How does one go from character to scene to story? When does a story make you want to keep reading—beyond its end? And how can we, using these tools, begin to put our own stories on the page? In this workshop, we will explore these questions as we read and write our own fiction, which we will do through regular writing and reading assignments. We’ll explore various forms of the short story, including the “short short,” micro fiction, the frame story, the epistolary story, and others. We will read authors such as Edward P. Jones, Alice Munro, Junot Diaz, and Jamaica Kincaid, always considering craft issues of point of view, character development, setting, and plot. Students will be expected to attend at least two readings on campus, as well as to prepare a reading list for conference. We will also work on developing our constructive criticism—which, next to reading, is key to becoming a strong writer.

## Words and Pictures II

*Myra Goldberg*

*Open—Spring*

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read and look at all kinds of narratives, children’s books, folk tales, fairy tales, and graphic novels and try our hands at many of them. The reading tends to come from a wide range of times and places and includes everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, people have done

graphic novels, animations, quilts, rock operas, items of clothing with texts attached, nonfiction narratives that take a subject and explore it visually and in text, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited for students with an interest in some other art or body of knowledge that they would like to make accessible to nonspecialists. The fall semester is similar in approach but with different assignments and texts.

## Our World, Other Worlds II

*Myra Goldberg*

*Open—Spring*

Continuing our work in *Our World, Other Worlds I*, we will examine the imaginary in the real and the real in the imaginary. Again, we will be working in several realms: what is conventionally called fantasy, tale telling, children’s literature, religious literature, and the making of worlds that look like this one. Weekly readings and exercises will be required, along with a conference project that creates a world.

## Sparks in the Void: A Fiction Writing Workshop

*David Hollander*

*Open—Spring*

When I began teaching writing at Sarah Lawrence, I was of the write-what-you-know school and pushed my students to “mine their experience in search of hidden truths” (or something like that). In the 14 intervening years, I’ve traveled 180 degrees from that position, so *this* course will emphasize the value of play and experimentation in the creation of short fiction. Our reading list may include a short novel or two (*Autobiography of Red* by Anne Carson, *The Collected Works of Billy the Kid* by Michael Ondaatje), as well as numerous short stories by writers whose works seem—as the late novelist John Hawkes once phrased it—“plucked from the void.” These writers may or may not include Robert Coover, Christine Schutt, Joy Williams, Stanley Elkin, Roxanne Gay, Donald Barthelme, and Harlan Ellison, along with an array of others of whom you’ve probably not heard. In addition to generating weekly responses to strange assignments, students will each “workshop” one (and only one) story. We will be writing all the time; but rather than using peer critique as our primary instructive tool, we will instead use great and unorthodox published works—with a bit of peer critique thrown in for good measure. I am looking for generous individuals who are open to experimentation and *play* in fiction or who are interested in defining (or redefining) their work in

nontraditional terms. That said, the course is offered (generously) to writers of all levels and backgrounds.

## Fiction Techniques

*William Melvin Kelley*

*Open—Spring*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine—in the production of a simple publication, a 'zine, extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fiction Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

## The Art of the Story: Connected Collections

*Mary Morris*

*Open—Spring*

From Edgar Allan Poe (*Fall of the House of Usher*) to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*, through geography as in James Joyce's *Dubliners* or Sandra Cisneros' *House on Mango Street*, or through characters as in *The Things They Carried* (O'Brien) or *Olive Kitteridge* (Elizabeth Strout), or finally through an incident that

links them such as Haruki Murakami's *After the Quake*, Russell Banks's *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*, writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people.

## Writing About Others

*Marek Fuchs*

*Open—Year*

A writer's central and essential challenge is to create work that resonates with others, but the themes and threads of our own lives do not automatically captivate readers. Even beyond the questionable resonance of self, looking within offers a limited store of writing ideas. Searching outward—where the writer meets the world and the world, the writer—offers that writerly requisite: a limited store of ideas. But as writers, how do we perform the imperative act of moving beyond self? Where do we look, and how do we know when we find worthwhile subject matter—topics with the minimum requirement of intricacy and complexity? Moreover, once we hone in on a suitable idea, how do we know whether it lends itself to modest treatment or a work of considerable range and ambition? We will write work of limited and complex scope. For guidance, inspiration, and cautionary tales, we will read and discuss works of writing from James Baldwin, Barbara Ehrenreich, Truman Capote, Calvin Trillin, and others.

## I'm Not Making This Up: Writing Creative Nonfiction

*Timothy Kreider*

*Open—Year*

Nonfiction has to be based on real life, but nonfiction is also supposed to make sense and mean something—two things that real life consistently fails to do. The fact that something really happened does not, in itself, make it interesting. How do you reconcile the messy raw material of reality with the necessities of art? How do you lop off little segments of time that are shaped like stories? How do you render your mundane and idiosyncratic personal stories into something significant and universal—something worth reading? *How do you make your life matter?* Another touchy issue is that of literal veracity vs. artistic truth: When does

artistry become falsification? How do you write honestly and bravely without forfeiting all privacy? Also, hey, won't everyone you know get mad at you if you write about them? No one's pretending that there are clear or easy answers to these questions. What we'll do is hash them over in class as truthfully and thoughtfully as we can. We'll read beautiful, hilarious, and moving essays and memoirs and journalism to see how writers smarter and more talented than we, from Montaigne to Michael Herr, have managed it. We'll labor to find strange new ways of saying the same old truths. We'll talk euphony and rhetoric, memorize snatches of great literature, and write letters to loved ones. And we will do the very least fun thing anyone can voluntarily do—write essays ourselves.

## Profiles and Portraits

**Gerry Albarelli**

*Open—Fall*

Students will learn techniques of oral history interviewing and will go on to conduct a series of fieldwork interviews. They will then create written portraits and also write and produce audio and video portraits based on the interviews. A wide range of creative responses to the interviews will be encouraged—including profiles, fiction, memoir, and even autobiographical writing. The major part of our work will take place at and around Hour Children, a Queens-based organization that provides support for women who have recently been released from prison. Students will conduct one-on-one interviews with residents of Hour Children. Those interviews will lead to a series of written profiles, as well as performance based on the women's own firsthand testimony. The performance, which will take place at Sarah Lawrence College, will feature professional actors and will be open to the public. There will be weekly reading and writing assignments. Writers on the syllabus include Clarice Lispector, Nawal el Saadawi, Katherine Boo, Adrian LeBlanc, and John Waters. Students will also read and discuss the work of their classmates.

## Using the Arts to Create Environmental Engagement

**Colin Beavan**

*Open—Fall*

This is a class in which students are challenged to create pieces of writing, art, theatre, or other media addressing an area of their environmental concern. The work will be required to have the potential to cause behavior change in, or action by, relevant stakeholders—the public, legislators, media, fellow

students, etc. The class will include case studies across the arts in which social change has been made, as well as recent thought on how communication through the arts can best create change. The lecturer has particular experience in this realm and also access to international practitioners who have subverted media to create change. The class is open to everyone but may be of special interest to students in writing, theatre, film, visual arts, music, and journalism.

## The Yonkers Beat: Covering Politics, Race, and Economics in a Struggling Urban Outpost

**Marek Fuchs**

*Open—Fall*

*This course is part of the Intensive Semester in Yonkers program and is no longer open for interviews and registration. Interviews for the program take place in the previous spring semester.*

Yonkers has long been known as the city on the hill where nothing is on the level. Racial strife—in court and out on the streets—as well as a public school system standing on the lip of insolvency, political corruption, and a rotating series of revitalization plans have been part and parcel of life in Yonkers. Media outlets that used to cover this intrigue and these troubles have suffered financial reversals of their own and have mostly pulled out. Working collectively, students in this class will step into the void, creating their own publication to cover the often gritty reality that is Yonkers.

## What Did You Say? A Radio Writing and Production Workshop

**Sally Herships**

*Open—Fall*

From initial story pitches to final audio files, learn how to write and produce great radio. In this course, we will make radio and, as we do so, explore what it means to write for the ear for both radio and podcasts. The technical aspects involved will include pro-tools, microphone techniques, interviewing skills, and podcast creation. Assignments will involve workshoping our stories, deep listening, critical analysis, and discussion of narrative texts. We'll listen to and compare a variety of pieces across radio genres and from around the world, from the personal narratives on *This American Life* to the more artistic, thematic pieces being aired internationally, from ABC and the BBC to the Prix Europa and big-idea stories common to *Radiolab* and NPR's *Planet Money*. As we workshop our pieces, we'll "mic" ourselves closely, examining what

happens at the intersection of sound and the written word. What does it mean to give a literal voice to your writing? How will the words you've written on paper adapt as they move onto the air? And how is it best to give voice to someone else's story? Also, sound can mean theatre and music—when is it ethical to instill drama into a story, and when is it overkill? An end-of-semester field trip to WNYC, New York Public Radio, will be planned.

## Nonfiction Laboratory

*Stephen O'Connor*

*Open—Fall*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as a part of their conference work. All readings will be found in *The Next American Essay*, edited by John D'Agata, or in the photocopied handout.

## The Lyric and Adventurous Essay

*Kate Zambreno*

*Open—Fall*

In this course, we will think of the essay as coming from the French word *essayer*, to attempt, stemming from Montaigne's playful and inquisitive practice. In class, you will read many examples of published essays that take different forms and routes for their wanderings and meditations, from the lyric to the adventurous, by essayists including Claudia Rankine, Anne Carson, Hilton Als, Maggie Nelson, Bhanu Kapil, Leslie Jamison, and others. We will think of what it means to write seriously and philosophically from the position of the self but also extend the self outwards, discussing writing about art, portraits of others, and other topics. And with this same sense of openness, you will write and workshop your own attempts. Open to prose writers and poets, anyone willing to read, write, and rewrite adventurously.

## The Brief Essay

*Jo Ann Beard*

*Open—Spring*

In this class, we will focus first on close reading and then on close writing—developing small essays that

encompass something very large. We will do much of our work on the micro (as opposed to macro) level, distilling ideas and language into perfect sentences, one after another, until we have created tiny, beautiful works of art. We'll study short, powerful pieces by Annie Dillard, E. B. White, Virginia Woolf, Tobias Wolff, Abigail Thomas, Joan Didion, Anne Carson, Verlyn Klinkenborg, Ian Frazier, and others. Much of the workshop will focus on sentence work, discussing grammar, artistry, and ideas.

## How Does This American Life Do What They Do? A Narrative Writing for Radio Course

*Ann Heppermann*

*Open—Spring*

We are living in what is being called "The Golden Age of Narrative Radio." Shows such as *This American Life*, *The Moth*, *Radiolab*, *Snap Judgment*, and numerous other story-driven shows not only dominate podcasts and airwaves but have created the paradigm for emerging shows such as *99% Invisible*, *Love + Radio*, and many others. This class will teach students the practicalities of how narrative radio journalism works while we explore what this narrative movement means for the future of audio journalism. Students will learn practical skills: pitching shows by using actual "call for stories" from *This American Life* and *Snap Judgment*, learning the fundamentals of how to record and mix stories using the latest digital editing technology, distinguishing what narrative editors expect from freelancers, finding out how to adapt a written piece for broadcast, as well as discovering the kinds of narrative internships that are available. We will also reflect on the theoretical and ethical considerations for this "Golden Age of Narrative Radio." We will listen to and analyze works from established shows such as *This American Life*, *The Moth*, *Radiolab*, and *Planet Money*, along with works from emerging shows such as *Love + Radio*, *Snap Judgment*, *The Heart*, *99% Invisible*, and many others. We will ask questions such as: How does imposing narrative structures affect nonfiction storytelling? How do narrative shows deal with ethical missteps? What does it mean to have "a voice"? Does it matter who gets to tell the story? Students will also have the opportunity to meet with producers and editors from *This American Life*, *Radiolab*, and other established shows, who will provide insight into their shows and answer student questions. The class will also take a field trip to WNYC, which houses *Radiolab* and other national shows. At the end of the semester, the

students will showcase their works at UnionDocs, a documentary collective and gallery in Brooklyn, New York.

## Nonfiction Workshop

*Vijay Seshadri*

*Open—Spring*

This workshop will focus on the elements common to a wide range of nonfiction writing. We will examine and analyze the structure of the well-formed sentence, of the paragraph, of the personal essay and memoir fragment, and of literary journalism. Readings will be drawn from a wide range of contemporary texts, some very current, with a few classic texts as models; and the class will be assigned exercises based on the readings. We will look closely at some point in the semester at experimental nonfiction writing. Students will also be asked to workshop at least two substantial pieces of nonfiction prose and a number of smaller pieces. We will investigate the issues surrounding the notions of style and voice and will spend a considerable amount of time thinking collectively about how factual material and research are accommodated within the stylistic constraints of literary texts. My expectation is that the discussions will be lively and civil and that everyone will contribute.

## Personal Essay: A Creative Nonfiction Workshop

*Jacob Slichter*

*Open—Spring*

We write personal essays to learn about ourselves, to face our demons, to understand our fascinations and entanglements, to expose our delusions, to find insight, and to tell the truth. This workshop will help students undertake that work as we also address relevant questions of craft. We will learn to read as writers, to write as readers, and, where relevant, to draw connections between writing and other creative fields such as music and film.

## A Question of Character: The Art of the Profile

*Alice Truax*

*Open—Spring*

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what

may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Poetry Workshop: The Hybrid Beast

*Tina Chang*

*Open—Year*

The word “hybrid” comes from the Latin *hybrida*, which means mongrel, a creature of mixed breed. The tradition of poetry is widening, drawing from many art forms, blending and fusing to create contemporary cross-pollinated forms. In this class, we will explore the many ways in which poetry is increasingly a hybrid beast as innovative and exciting projects are envisioned across the genres. We will discuss the process by which poets collaborate with visual artists, filmmakers, choreographers, and dramatists; and we will practice the poem-as-essay, poem-as-tweet, dramatic monologue, prose poem, ekphrastic poem, mosaic poem, erasure, collage, comic and graphic novel, and the many formal experiments that make the current environment of poetry so eclectic. Students will read a book a week, studying the collaborative efforts of poets such as Anne Carson, Mark Doty, Harmony Holiday, Matthea Harvey, Claudia Rankine, Bianca Stone, and Karen Green, among many others. Class work will comprise student writing and critique, linguistic adventure, wild meanderings, and manifestos in order to understand future possibilities for one's own poems. Students will have the opportunity to meet and converse with established poets whose work we will study. The class culminates in an optional public reading at KGB Bar in Lower Manhattan.



## The Archive and Consumption: A Poetry Writing Workshop

*Cynthia Cruz*

*Open—Year*

*"All enjoyment, all taking in and assimilation, is eating, or rather, eating is nothing other than assimilation." —Novalis*

In this poetry workshop, we will look at the work of poets whose work explores and/or enacts "the archive" and/or "consumption." Desire is connected to the archive and consumption (taking in, collecting, hoarding, devouring, and cannibalism), as well as the refusal of consumption (protest and rebellion, silence, stutter, hesitation, and space). These ideas will be studied and discussed as we utilize in our own writing various techniques culled from these worlds. In addition to poetic works, we will also look to fashion, visual art, philosophy, film, and fiction. In writing workshop and in conference, we will look at ways that we can use ideas of the archive and consumption in our poetry. *This workshop is a one-year course; students may opt to take the class for one or both semesters.*

## Where Words Are Born: A Poetry Workshop

*Jeffrey McDaniel*

*Open—Year*

In this course, we will voraciously read and write and think. And as the course progresses, we will begin to look for ways to bring poetry out of the classroom. For instance, one project in the spring term will be a mobile reading where the audience physically walks around campus, encountering student poets in set locations along the way. While we will look for creative ways to bring poetry out of the classroom, the core of the class will be making poems come to life on the page. We'll read a book each week, an eclectic assortment of texts published mostly in the last 10 years. We'll spend half of each class discussing the reading in detail. Each week, students will write a new poem and critical responses to the reading. At the end of each semester, students will turn in a manuscript of revised poems.

## Poetry Workshop: The Art of the Line and The Body That is Form

*James Hoch*

*Open—Fall*

This course focuses on the craft of writing poetry. Students will engage in an intensive pursuit of finding the finest form that their poems can embrace. We will be driven by the usual concerns

and obsessions that occupy the writing of poems (imagination, craft, revision, content, etc.) but will also delve into fundamental questions regarding the history and conceptualization of form and the poetic line. We will draw distinctions between line and sentence, speech and writing, shape and body, rendering and enactment, description and perception, disembodiment and incarnation, and rhetoric and music.

## Poetry Workshop: Poetic Process

*Kate Knapp Johnson*

*Open—Fall*

In this reading and writing workshop, we will undertake three primary tasks: discuss close readings of poems and texts relevant to poetry and the creative process; find ways to generate new work of our own through exercises, models, and experiments; and, finally, workshop our own poems for revision purposes. Throughout this semester, we will explore the theme of poetic process, asking ourselves: How do we grow as artists? How can other arts and sciences inform our work? And what is the role of the unconscious in creativity and revision work? In-class readings will include a variety of contemporary poets (US and multicultural writers—Whitman, Neruda, Vallejo, Mort, etc.). This will be a class-community effort; rigorous and compassionate participation is required. There will be class readings. Conference work will be assigned individually, and a minimum of eight new (and revised) poems will be expected. Our classroom is reserved for risk-taking, exploring, and mistake making. Please park preconceptions and egos outside.

## Poetry and Prose Hybrids

*Jeffrey McDaniel*

*Open—Fall*

In this course, we will read and discuss books that defy easy genre classification and blur the lines of poetry, fiction, and memoir. Authors to be read include Maggie Nelson, Eula Biss, Jenny Offill, Ben Lerner, James Baldwin, and others. Half of each class will be devoted to discussing the weekly reading. The other half of each class will be spent discussing student work. Students will be encouraged, but not required, to embark on a project that explores hybrid forms in their writing. Students will be required to write critical responses to the reading and bring in a new piece of writing each week. For workshop, students may bring in poetry, prose, or anything in between. The semester will culminate with students turning in a revised portfolio. Open to any poet or prose writer interested in exploring hybridity.

## Shapes, Self, and Bridges: An Exploration of Poetry and Memoir

Rachel Eliza Griffiths

*Open—Spring*

In this course, we'll study and engage the process by which poets engage the dynamic realms of both poetry and prose, with a concentration on memoirs and full-length collections of poetry. We'll look at the bridges between lyric and narrative works and how those complex relationships serve meaning and discovery in both genres. We'll consider how genre informs the lens of both author and audience. We'll think about shapes and how a body of work finds the flesh that fits its life best. Primary writers on whom we'll focus include Nick Flynn, Tracy K. Smith, Elizabeth Alexander, Mary Ruefle, Lydia Davis, Lucille Clifton, Jill Bialosky, Lacy M. Johnson, Mary Karr, and others.

## Checkpoint Fact/Lyric

Matthea Harvey

*Open—Spring*

In this class, we will look at the use of facts as springboards for poems and lyric essays. We will examine how facts can be transformed, distorted, and framed by the various filters that we use as poets (imagination, diction, formal strategies, etc.). The course will be framed by readings from *Things That Are* by Amy Leach. We will also discuss *Revolver* by Robyn Schiff, *The Collected Works of Billy the Kid* by Michael Ondaatje, *The Argonauts* by Maggie Nelson, *Brain Fever* by Kimiko Hahn, and *Austerlitz* by W. G. Sebald, along with selected lyric essays. For the conference project, students will choose an area of research (a historical figure, a cartoon character, news articles, etc.) and, stemming from their investigations, write a long poem, a series of poems, or an essay that straddles poetry and prose.

## Poetry Workshop

Marie Howe

*Open—Spring*

This is a reading/writing course. We will spend time every week reading already-published poems to see how they were made: music, syntax, line, sound, and image. We might spend time generating new work in class through exercises and experiments. And we will spend time looking closely at one another's work, encouraging each other to take risks and to move even closer to the sources of our poems. Each writer in the class will meet with another class member once a week on a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each

week. We will work hard, learn a great deal about poetry and about our own poems, and have a wonderful time.

## Reading and Writing Poetry: Style, Tone, Technique

Mark Wunderlich

*Open—Spring*

In this poetry workshop, students will undertake a number of exercises designed to expand their range of poetry writing skills. We will examine the various components of poetry writing—tone, style, meter, sound effects, subject matter, voice, point of view, etc.—and write poems that aim to create specific effects by employing specific techniques. We will also read from and write critically about a broad and eclectic mix of contemporary poets with an eye toward imitation and homage. The course will be run as a workshop in which you will discuss and critique the work of your peers, though we will also discuss at length the work that we read together.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

La MaMa E.T.C. (p. 134),

Eight American Poets (p. 71), Neil Arditi *Literature*

The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond (p. 67), Nicolaus Mills *Literature*

Advanced Spanish: In the Newsroom (p. 120), Eduardo Lago *Spanish*

Medley Workshop: Developing the Dramatic Idea (p. 130), Cassandra Medley *Theatre*

Playwright's Workshop (p. 130), Stuart Spencer *Theatre*

Playwriting Techniques (p. 130), Stuart Spencer *Theatre*

Writer's Gym (p. 129), Cassandra Medley *Theatre*

Screenwriting: Revision (p. 140), Rona Naomi Mark *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Screenwriting: The Art and Craft of Film-Telling (p. 142), Frederick Michael Strype *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Screenwriting: Writing the Long-Form and Mid-Length Film (p. 140), Rona Naomi Mark *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Script to Screen (p. 140), Rona Naomi Mark *Visual Arts, Filmmaking, Screenwriting and Media Arts*

The Poetics of Documentary: La Vérité en Noir et Blanc et en Couleur (p. 141), Rico Speight *Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Writing the Film: Scripts for Screen-Based**

**Media (p. 143)**, Frederick Michael Strye *Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Writing the Independent Feature (p. 138)**, Maggie

Greenwald *Visual Arts, Filmmaking, Screenwriting and Media Arts*



# FACULTY

## CURRENT FACULTY

Each year, Sarah Lawrence invites distinguished scholars and artists to teach at the College on a guest basis. In 2015-2016, approximately 18 percent of our faculty are teaching on a guest basis.

**Colin D. Abernethy** Chemistry  
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

**Julie Abraham** Hyman H. Kleinman Fellowship in the Humanities —Lesbian, Gay, Bisexual, and Transgender Studies

BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

**Samuel Abrams** Politics  
AB, Stanford University. AM, PhD, Harvard University. Fellow at the Hamilton Center for Political Economy at New York University, member of Harvard University's Kennedy School of Government Program on Inequality and Social Policy, research fellow with Harvard's Canada Program. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the

social nature of political behavior; conducted fieldwork throughout Europe and North America. Two substantial projects are presently in progress: a comparative, historical study to understand political participation in Western democracies (i.e., Why do some people vote while others do not?) and an examination of American political culture and the nature of centrism and polarization in the United States. SLC, 2010–

**Ernest H. Abuba** Theatre

Recipient of an OBIE Award, five New York State Council on the Arts fellowships for playwriting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service Award (CAPS), Best Actor Focus Press Award, Society of Stage Directors and Choreographers (SSDC) member. Broadway: *Pacific Overtures*, *Shimada*, *Loose Ends*, *The King and I*, *Zoya's Apartment*, director Boris Morozov, Maly Theatre. Regional/off-Broadway roles: King Lear, Macbeth, Oberon, King Arthur, Autolycus, Chebutykin, James Tyrone, Lysander, Mishima; *Caucasian Chalk Circle*, director Fritz Bennewitz, Berlin Ensemble. Author of *Kwatz! The Tibetan Project*, *Leir Rex*, *The Dowager Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Night Stalker*, and the opera *Cambodia Agonistes*, all produced off-Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Performed Butoh with Shigeko Suga in *Spleen*, *Accade Domani* by Dario Fo, and *Sotoba Komachi*. Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me, New York Undercover*, *Kung Fu*. Director/ screenwriter: *Mariana Bracetti*, Arthur A. Schomburg, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* (PBS/CBS). Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995–

**Jefferson Adams** The Adda Bozeman Chair in International Relations—History

BA, Stanford University. PhD, Harvard University. Special interest in European political, diplomatic, and cultural history, with emphasis on modern Germany; visiting scholar at the Hoover Institution on War, Revolution, and Peace; author of *Strategic Intelligence in the Cold War and Beyond* and *Historical Dictionary of German Intelligence*; editor and translator of *Beyond the Wall: Memoirs of an East and West German Spy*; senior editor, *International Journal of Intelligence and Counterintelligence*; member, American Council on Germany. SLC 1971–

**Cameron C. Afzal** Associate Dean of the  
College—Religion

BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

**Kirsten Agresta** Music

**Gerry Albarelli** Writing

BA, Sarah Lawrence College. MA, Brown University. Author of *Teacha! Stories from a Yeshiva* (Glad Day Books, 2001), chronicling his experience as a non-Jew teaching English as a second language to Yiddish-speaking Hasidic boys at a yeshiva in Brooklyn; published stories in numerous anthologies and reviews, including *The Penguin Book of Gay Short Stories*, *Global City Review*, *The Breast*, and *Fairleigh Dickinson Review*; on the faculty of Eugene Lang College; works for the Columbia University Oral History Research Office, where he initiated numerous documentary projects; conducted hundreds of life history interviews with gay cops, retired vaudevillians and showgirls, ironworkers, immigrants, and, most recently, people affected by the events of September 11 and veterans recently returned from the war in Iraq. Worked as an educator and project designer on Columbia's "Telling Lives Oral History Project," which was launched in eight classrooms in two middle schools in New York City's Chinatown, culminated in seven books, two documentary films, and a multimedia exhibit. Served as editor of three of the books, producer of the documentaries, and curator of the exhibit. SLC, 2004–

**Glenn Alexander** Music

**Andrew Algire** Music

**Abraham Anderson** Philosophy

AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as of articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

**William Anderson** Music

**Emily Katz Anhalt** Classics, Greek, Latin

AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

**Neil Arditi** The Esther Raushenbush

Chair—Literature

BA, Yale University. MA, PhD, University of Virginia. Special interest in British Romantic poetry, Romantic legacies in modern and contemporary poetry, and the history of criticism and theory. Essays published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

**Damani Baker** Visual Arts

BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Selected by *Filmmaker Magazine* as one of "25 new faces in independent film," his career spans documentaries, music videos, museum installations, and advertisements. Documentaries include *The House on Coco Road*, which revisits the events and circumstances of the 1983 US invasion of Grenada, and *Return*, an award-winning film that explores the genius of traditional African medicine. Directed music videos for Maiysha's single, "Wanna Be," which was nominated for a 2009 Grammy, and Morley's "Women of Hope," which was inspired by pro-democracy activist Aung San Suu Kyi. As a director, commercial clients have included Nike/Wieden & Kennedy and their 2006 World Cup "Play Beautiful" campaign and IBM. Shot several viral campaigns for Puma, *Wired Magazine*, BMW, and Apple for *Late Night* and *Weekends*. His first feature documentary, *Still Bill*, on the life and music of Bill Withers opened theatrically in New York, Los Angeles, and Chicago. *Still Bill* had its television premiere on Showtime and has been seen on outlets globally, including BBC. In 2010, he shot *Music for Andrew Zuckerman*, a series of interviews with 50 prominent musicians, and directed two more videos in Morocco for Morley. Current projects include more than 10 films for museums in Nigeria and in Chattanooga, Tennessee, for Ralph Appelbaum Associates, Inc. These films include interviews with President Bill Clinton, Dr. Kofi Annan, and President Ellen Johnson Sirleaf. In addition, he is the director of the Quest for Global Healing Film Series in Bali, Indonesia, and media collaborator with the

International Budget Partnership, tracking government transparency through budgets around the world. SLC, 2003–

**Tanjore Balasubramaniam** Chemistry  
BS, Loyola College, India. BS, Institute of Chemical Technology (UDCT), Mumbai, India. PhD, University of Idaho. Postdoctoral work at Northwestern University and Haverford College. Current research interests include heterocyclic chemistry, nucleic acid and peptide chemistry, and biochemistry. Previously taught general, organic, and biochemistry at St. John's University in New York, Widener University, Rowan University, and Drexel University as both full- and part-time faculty. SLC, 2015–

**Carl Barenboim** Roy E. Larsen Chair in Psychology—Psychology  
BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

**Deanna Barenboim** Anthropology  
BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from the US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–

**Jorge Basilio** Mathematics  
BS, UCLA. MS, California State University—Long Beach. PhD (near completion), CUNY Graduate Center. Research interests are in Riemannian geometry, geometric measure theory, and the convergence of spaces under various notions of distance. Current investigations involve studying manifolds with non-negative scalar curvature, which is an important class of spaces that may support potential universes according to Einstein's General Theory of Relativity and the positive mass theorem of Riemannian geometry. Further interests in mathematical pedagogy include the quantitative literacy and writing Across the Curriculum

movements. Recipient of Quantitative Reasoning and the Enhanced Chancellor's Fellowships at the Graduate Center. Previously taught at Baruch College and was a Quantitative Reasoning fellow at Medgar Evers College and LaGuardia Community College. SLC, 2015–

**Jo Ann Beard** Writing (on leave fall semester)  
BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of the novel *In Zanesville* and *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award and a Guggenheim Fellowship. SLC, 2000–2005, 2007–

**Colin Beavan** Writing  
Spokesperson on environmental issues, consumerism, and quality of life. *No Impact Man*, his most recent book, is required reading at more than 100 American colleges and has been translated into 15 languages. His movie, also called *No Impact Man*, played at Sundance and at theatres and on TV around the world. He has spoken at the hippest companies, from eBay to Ideo, from California to the Czech Republic. Featured guest on *The Colbert Report*, *Good Morning America*, *Nightline*, and countless other broadcast shows and international news outlets. SLC, 2015–

**Igor Begelman** Music

**Stefania Benzoni** Italian  
BA, University L. Bocconi, Milan, Italy. Taught college Italian at all levels, including language coaching for opera majors in the Music Conservatory at SUNY-Purchase; organized cultural and language learning trips to Northern Italy. SLC, 2001, 2006–

**Chester Biscardi** Director, Program in Music—Music  
BA, MA, MM, University of Wisconsin. MMA, DMA, Yale University. Composer; recipient: Rome Prize from American Academy in Rome, Academy Award in Music and Charles Ives Scholarship from American Academy and Institute of Arts and Letters, and Aaron Copland Award; fellowships from Bogliasco Foundation, Djerassi Foundation, Guggenheim Foundation, Japan Foundation, MacDowell Colony, and Rockefeller Foundation (Bellagio), as well as grants from Fromm Music Foundation at Harvard, Koussevitzky Music Foundation in the Library of Congress, Martha Baird Rockefeller Foundation, Meet the Composer, National Endowment for the Arts, and New York Foundation for the Arts, among others. Music published by C. F. Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press. Recordings appear on the Albany, American Modern

Recordings, Bridge, CRI (New World Records), Furious Artisans, Intim Musik (Sweden), Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. Yamaha Artist. SLC, 1977–

**Lucas Blalock** Visual Arts

BA, Bard College. Skowhegan School of Painting and Sculpture. MFA, UCLA. Exhibited at the Hammer Museum, Center for Creative Photography, Dallas Museum of Art, Contemporary Arts Museum Houston, Marian Goodman Gallery, Hauser and Wirth, and MoMA PS1. Solo exhibitions; *Ramiken Crucible* (New York), *Rodolphe Janssen* (Brussels), *White Cube* (London), *Peder Lund* (Oslo), and *White Flag Projects* (St. Louis). Work featured in numerous publications, including *Art in America*, *The New York Times*, *The New Yorker*, *Frieze*, *W*, *Mousse*, *Monopol*, and *Aperture*, among others. Artist books: *SPBH VII* (2014), *Inside the White Cub* (2014), *WINDOWS MIRRORS TABLETOPS* (2013), *Towards a Warm Math* (2011), and *I Believe You, Liar* (2009). Published writing about art and photography include a growing body of essays, experimental writings, and interviews, including conversations with Zoe Crosher (*Aperture* 2012), Jeff Wall (*Aperture* 2013), and Torbjorn Rodland (*Mousse* 2014), as well as a recent essay rethinking the camera as a drawing tool (*Foam* 2014). SLC, 2015–

**Patti Bradshaw** Dance

BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Taught at the New School, Fundação Calouste Gulbenkian; workshops at New York University, The Kitchen, hospitals, and various schools and studios in New York and Greece. Dancer, choreographer, and maker of puppet theatre. Work shown at St Ann's Warehouse in 2005 and 2006. SLC, 2000–

**Bella Brodzki** Literature

BA, Sarah Lawrence College. MA, Hebrew University. PhD, Brown University. Special interests in critical and cultural theory, gender studies, postcolonial studies, translation studies, autobiography and life narrative, and modernist and contemporary fiction. Selected scholarly publications include essays in *PMLA*, *MLN*, *Yale French Studies*, *Studies in Twentieth-Century Fiction*, *Yale Journal of Criticism*, *Modern Fiction Studies*, *Profilis Américains*, and in collections such as *Borderwork: Feminist Engagements with Comparative Literature*; *Women, Autobiography, and Fiction: A Reader*; *Critical Cosmos: Latin American Approaches to Fiction*; *Feminism and Institutions: A Dialogue on Feminist Theory*; and *MLA Approaches to Teaching Representations of the Holocaust*. Author of *Can These Bones Live?: Translation, Survival, and Cultural Memory*; co-editor of *Life/Lines: Theorizing*

*Women's Autobiography*. Recipient of National Endowment for the Humanities fellowships, Lucius Littauer Award, and Hewlett-Mellon grants. Visiting professor at Université de Montpellier-Paul Valéry and Université de Versailles-St. Quentin. SLC, 1984–

**Adam Brown** Psychology

BA, University of Oregon. MA, PhD, New School for Social Research. Postdoctoral Fellow, Weill Medical College of Cornell University. Director of the Sarah Lawrence College Cognition and Emotion Laboratory. Clinical psychologist with special interests in clinical, cognitive, and neuroscientific approaches to memory and emotion, post-traumatic stress disorder (PTSD), resilience, social influences on memory, the construction of autobiographical memory and self-identity, and international mental health. Recipient of grants from the National Institutes of Health, US Department of Defense, Fulbright, and private foundations. Adjunct Assistant Professor, New York University School of Medicine. SLC, 2009–

**Melvin Jules Bukiet** Writing

BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *The Washington Post*, *The Los Angeles Times*, and other newspapers. SLC, 1993–

**Gary Burnley** Visual Arts

BFA, Washington University. MFA, Yale University. Solo and group exhibitions in the United States and Europe; works included in major private, corporate, and museum collections; awards and fellowships include the Federal Design Achievement Award, National Endowment for the Arts, New York State Council, and CAPS; public commissions include the MTA and St. Louis Bi-State Development. SLC, 1980–

**Scott Calvin** Physics

BA, University of California-Berkeley. PhD, Hunter College. Taught courses or workshops at Lowell High School, University of San Francisco, University of California-Berkeley, Hayden Planetarium, Southern Connecticut State University, Hunter College, Stanford Synchrotron Radiation Lightsource, Brookhaven National Laboratory, Argonne National Laboratory, Ghent University in Belgium, and the Synchrotron Light Research Institute in Thailand.



Recent projects include the spectroscopy of advanced battery materials for electric cars, a textbook on X-ray absorption fine-structure spectroscopy featuring cartoon animals, a pop-up book promoting a new Department of Energy synchrotron light source, and a physics study guide in graphic novel form. SLC, 2003–

**Lorayne Carbon** Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. Adjunct professor, Westchester Community College; workshop leader at seminars and conferences on early childhood education. SLC, 2003–

**David Castriota** Art History

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

**William Catanzaro** Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of

music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

**Tina Chang** Writing

MFA, Columbia University. Poet, Brooklyn poet laureate, and author of *Half-Lit Houses and Of Gods & Strangers*; co-editor of the anthology *Language for a New Century: Contemporary Poetry From the Middle East, Asia, and Beyond* (W.W. Norton, 2008). Poems have appeared in *American Poet*, *McSweeney's*, *The New York Times*, *Ploughshares*, *Quarterly West*, and *Sonora Review*, among others. Recipient of awards from the Academy of American Poets, the Barbara Deming Memorial Fund, The Ludwig Vogelstein Foundation, The New York Foundation for the Arts, Poets & Writers, and The Van Lier Foundation, among others. SLC, 2005–

**Susannah Chapman** Music

**Persis Charles** History

BA, Bryn Mawr College. MA, Brown University. PhD, Tufts University. Special interest in modern social and women's history, with particular emphasis on British and French history. SLC, 1977–

**Mengyu Chen** Visual Arts

BA, Grinnell College. MFA, Rhode Island School of Design. Works in sculpture, performance, and interactive installation to design and build various machines and objects that carry his wills. His newly developed aesthetic theory merges politics and carcinogenesis; he aims to build his art as body extensions, as well as metaphorical weapons that empower individuals against collective dominance. Recent collaborative projects include *Mestizo Robotics* and *The Energy Propagated*, both selected for 21st International Symposium on Electronic Art (ISEA 2015). SLC, 2015–

**Priscilla Chen** Spanish

BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York. Special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

**Eileen Ka-May Cheng** History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and

the early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860*; author of articles and book reviews for *History and Theory*, *Journal of American History*, *Reviews in American History*, and *Journal of the Early Republic*. SLC, 1999–

**John (Song Pae) Cho** Lesbian, Gay, Bisexual, and Transgender Studies  
BA, Carleton University. MA, Yonsei University, Seoul. PhD, University of Illinois at Urbana-Champaign. Special interests in transnational LGBT studies, Korean/East Asian studies, neoliberalism, and the Internet. Recipient of postdoctoral fellowships from the Korea Foundation and the Social Science Research Council for Transregional Research, both held at University of California-Berkeley and the Korea Institute at Harvard University. SLC, 2015–

**Una Chung** Literature  
BA, University of California-Berkeley. MA, San Francisco State University. PhD, Graduate Center of the City University of New York. Special interests in Asian American literature and film, late 20th-century transnational East and Southeast Asian cultural studies, East Asian film, postcolonial theory, ethnic studies, globalization, affect, new media. SLC, 2007–

**Heather Cleary** Spanish  
BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture, the theory and practice of translation, and creative production in the digital age. Essays published in *Hispanic Review* and *Mutatis Mutandis*; translations published by New Directions (*Poems to Read on a Streetcar* by Oliverio Girondo) and Open Letter Books (*The Dark and The Planets* by Sergio Chejfec). SLC 2015–

**Rachel Cohen** Writing (on leave yearlong)  
BA, Harvard University. Author of *A Chance Meeting* (Random House, 2004), a nonfiction book tracing a chain of 30 American writers and artists who knew or influenced or met one another over the period from the Civil War to the Civil Rights Movement; recipient of a 2014 Guggenheim award for nonfiction and winner of the 2003 PEN/Jerard Fund Award. Essays in *The New Yorker*, *The Threepenny Review*, *McSweeney's*, *DoubleTake*, *Parnassus*, and *Modern Painters* and in *2003 Best American Essays* and *2003 Pushcart Prize* anthologies. Fellow of the New York Institute for the Humanities at New York University. Fellowships from the New York Foundation for the Arts and the MacDowell Colony. SLC, 2003–

**Kevin Confoy** Theatre  
BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994-2008); executive producer, Ensemble Studio Theatre, New York (1992-94); associate artistic director, Elysium Theatre Company, New York (1990-92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994–

**Michael Cramer** Film History  
BA, Columbia University. MA, MPhil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema* (University of Minnesota Press, forthcoming). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship between cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015–

**Drew E. Cressman** The Margot C. Bogert Distinguished Service Chair —Biology  
BA, Swarthmore College. PhD, University of Pennsylvania. Special interest in the molecular basis of gene regulation and the control of gene expression; specifically focused on the control of antigen-presenting genes of the immune system and the subcellular localization of the regulatory protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000–

**Cynthia Cruz** Writing  
BA, Mills College. MFA, Sarah Lawrence College. Poet; author of *Ruin* (Alice James Books, 2006) and *The Glimmering Room* (Four Way Books, 2012); recipient of fellowships from Yaddo, the MacDowell Colony, and a Hodder Fellowship at Princeton University. Work published in *Isn't it Romantic: 100 Love Poems*

by *Younger American Poets* (Wave Books, 2004) and *The Iowa Anthology of New American Poetries* (The University of Iowa Press, 2004). SLC 2008–

**Michael Davis** Philosophy

BA, Cornell University. MA, PhD, Pennsylvania State University. Interests in Greek philosophy, moral and political philosophy, and philosophy and literature; author of many books, most recently *The Autobiography of Philosophy*, a translation of Aristotle's *On Poetics*, and *Wonderlust: Ruminations on Liberal Education*; member, editorial board, *Ancient Philosophy*; lecturer, essayist, and reviewer. SLC, 1977–

**Isabel de Sena** Joseph Campbell Chair in the Humanities—Literature

MA, University of California-Berkeley. PhD, University of California-Santa Barbara. Has published on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations are Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical Truth: A Story of Music and Revolution in Brazil* (Knopf, 2002). Taught at King's College (London), Princeton, and Goucher College; directed and was the first resident director of the Sarah Lawrence in Cuba program (2001-04). Currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997–

**Robert R. Desjarlais** Anthropology

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counter-play: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

**David Diamond** Theatre

**Mary Dillard** History

BA, Stanford University. MA, PhD, University of California-Los Angeles. Special interests include history of West Africa, particularly Ghana and

Nigeria; history of intelligence testing and external examinations in Africa; history of science in Africa; and gender and education. Recipient of a Spencer fellowship and Major Cultures fellowship at Columbia University's Society of Fellows in the Humanities. SLC, 2001–

**Beth Ann Dittkoff** Biology

BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* (HarperCollins, 2000) and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010–

**Natalia Dizenko** Russian

**Jerrilynn Dodds** Art History

BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular among Christians, Jews, and Muslims—and how groups form identities through art and architecture; special interest in the arts of Spain and the history of architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, among other books and publications. Dean of the College, 2009-15. SLC, 2009–

**Roland Dollinger** German

BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of *Totalität und Totalitarismus: Das Exilwerk Alfred Döblins* and several essays and book reviews on 19th- and 20th-century German literature; co-editor of *Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989–

**Aurora Donzelli** Anthropology (on leave yearlong)

BA, MA, University of Pavia, Italy. PhD, University of Milan-Bicocca. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and

## 172 Current Faculty

Computational Linguistics, Lisbon, and Endangered Languages Academic Programme (SOAS), London. SLC, 2009–

### **Charlotte L. Doyle** Psychology

BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me, Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966–

### **Jan Drucker** Director, Child Development Institute's

Empowering Teachers Program—Psychology BA, Radcliffe College. PhD, New York University. Clinical and developmental psychologist with teaching and research interests in the areas of developmental and educational theory, child development, parent guidance, clinical assessment and therapy with children and adolescents, and the development of imaginative play and other symbolic processes in early childhood and their impact on later development. Professional writings have centered on various forms of early symbolization in development and in clinical work with children. SLC, 1972–

### **Jill Du Boff** Theatre

BA, The New School. Designed sound on Broadway, Off Broadway, and regionally. Designs on Broadway include: *Picnic*, *Other Desert Cities*, *Wit*, *Good People*, *The Constant Wife*, *The Good Body*, *Bill Maher: Victory...*, *Three Days of Rain* (assoc.), *Inherit The Wind* (assoc.), *Wit* (national tour). Off Broadway: Atlantic, MTC, MCC, Playwrights Horizons, Public, Vineyard, Second Stage, NYTW, WP, New Georges, Flea, Cherry Lane, Signature, Clubbed Thumb, Culture Project, Actor's Playhouse, New Group, Promenade, Urban Stages, Houseman, Fairbanks, Soho Rep, Adobe. Regionally: Minneapolis Children's Theatre, Bay Street, La Jolla Playhouse, Cincinnati Playhouse, Westport Country Playhouse, Berkeley Rep, Portland Stage, Long Wharf, The Alley, Kennedy Center, NYS&F, South Coast Rep, Humana, Williamstown, Berkshire Theatre, ATF. On television: *Comedy Central Presents: Slovin & Allen*, NBC's *Late Fridays*. On film: *We Pedal Uphill*. On radio: contributing producer for PRI's *Studio 360*, producer of *Naked Angel's Naked Radio*. Contributor to the book, *Sound and Music for the Theatre*. Two Drama Desk nominations; four Henry

Hewes nominations. Awards: Ruth Morley Design Award, OBIE award for Sustained Excellence (2011), Lilly Award (2013). SLC, 2009–

### **Scott Duce** Visual Arts

MFA, Boston University. BFA, University of Utah. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagrams (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

### **Nancy Duran** Spanish

BA, MA, PhD, University of California–Riverside. Specializes in contemporary Latin American literature, with a focus on 20th- and 21st-century Mexican and Colombian authors. Current research includes women's writing, fantasy literature, fairy tales, and popular culture. SLC, 2015–

### **Glenn Dynner** Religion

BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of the book *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010–11), Institute for Advanced Study, Princeton University. SLC, 2004–

### **Jason Earle** French

AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of specialization: 20th-century French literature. Dissertation on secret societies and conspiracies in interwar French literature. Research interests include 19th- and 20th-century French literature and cultural history, literature and politics, history and theory of the novel, and the avant-garde. SLC, 2012–

### **Michael Early** Theatre

BFA, New York University Tisch School of the Arts. MFA, Yale University School of Drama. Extensive

experience in Off Broadway and regional theatre, television, and commercials; artist-in-residence, Oberlin College. SLC, 1998–

**June Ekman** Theatre

BA, Goddard College, University of Illinois. ACAT-certified Alexander Technique Teacher, 1979. Inventor of an ergonomic chair, the Sit-a-Round. Taught the Alexander Technique in many venues: the Santa Fe Opera, Riverside Studios in London, Utrecht in The Netherlands; dancer, Judson Dance Theatre, Alwin Nikolais, Anna Halprin, and others; direction and choreography Off Broadway; appeared in *Innovation* (PBS); Off-Off Broadway Review Award, 1995-1996. SLC, 1987–

**Matthew Ellis** Christian A. Johnson Endeavor

Foundation Chair in Middle Eastern Studies and International Affairs—History

BA, Williams College. MPhil, University of Oxford. MA, PhD, Princeton University. Specializes in the social, intellectual, and cultural history of the modern Middle East. Research addresses the relationship between nationalism, territoriality, and political identity in Egypt and the late Ottoman Empire. His book manuscript, provisionally titled *Desert Borderland: Bedouins, Territoriality, and the Making of Modern Egypt and Libya*, examines the impact of various state-making projects on local experiences of place and belonging in the desert region linking Egypt and Libya during the late 19th and early 20th centuries. Broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Arab world; cities and imagined urbanism; nostalgia and the politics of collective memory; popular culture; the historiography of borderlands; comparative British and French empire; and the history of geography and cartography. Articles published in *History Compass* and *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh UP, 2014). Dissertation research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-IE grant to Egypt. Member of the American Historical Association and the Middle East Studies Association of North America. SLC, 2012–

**Beverly Emmons** Dance

BA, Sarah Lawrence College. Designed lighting for Broadway, Off Broadway, regional theatre, dance, and opera in the United States and abroad. Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, and *The Elephant Man*. Her lighting of *Amadeus* won a Tony

award. Worked at the John F. Kennedy Center, the Guthrie, Arena Stage, and the Children's Theatre of Minneapolis. Off Broadway, she lit *Vagina Monologues* and worked for Joseph Chaikin and Meredith Monk; for Robert Wilson, *Einstein on the Beach* and *The Civil Wars, Part V*. Her designs for dance include works by Martha Graham, Trisha Brown, Alvin Ailey, and Merce Cunningham. Awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theatre Wing design awards. SLC, 2011–

**Design Faculty** Theatre

**Margarita Fajardo** History

BA, Universidad de los Andes, Bogotá, Colombia. MA, PhD, Princeton University. Research and teaching interests include history of Latin America, particularly Brazil, Chile, and Colombia; history of capitalism and development; intellectual history and history of expertise and the social sciences and, especially, economics, sociology, and political science. Her dissertation, "The Latin American Development Experience: Social Sciences, Economic Policies, and the Making of a Global Order, 1944-1971," currently under revision for future publication, traces the policy and intellectual endeavors of a network of social scientists whose nexus was the United Nations Economic Commission for Latin America (ECLA in English and CEPAL in Spanish and Portuguese). It shows how, by squaring economic development with the key monetary problems of the postwar order, these social scientists, carved out an idea of Latin America. Using economic tools and global networks and institutions, they created a view of the world in Latin America and a view of Latin America in the world. SLC, 2015–

**Christine Farrell** Director, Program in Theatre—Theatre

BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

**Kim Ferguson (Kim Johnson)** Psychology (on leave yearlong)

BA, Knox College. MA, PhD, Cornell University. Special interests include cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in foster care and institutionalized care), health and cognitive development, and development in African contexts. Areas of academic specialization include infant categorization development and the influences of the task, the stimuli used, and infants' culture, language, and socioeconomic status on their performance; infant face processing in African and American contexts; and relationships between the quality of southern African orphan care contexts and child outcomes. SLC, 2007–

**Angela Ferraiolo** Visual Arts

BLS, State University of New York-Purchase. MFA, Hunter College. MFA (forthcoming), Brown University. Creator of *Layoff* (Tiltfactor Labs, New York), *Earth and Beyond* (MMORPG, Westwood Studios/Electronic Arts), *Aidyn Chronicles* (Nintendo 64, THQ). Her plays produced Off Broadway at The Brick Playhouse, La Mama Galleria, and Expanded Arts; her video work featured in Digital Fringe, Melbourne, Australia, and on die Gesellschaft.de, Bonn, Germany. Currently the Electronic Writing Fellow at Brown University, where she is working on new forms of interactive narrative; also the Internet art and Web cinema reviewer for Furtherfield.org, an arts collective based in London. SLC, 2010–

**Carolyn Ferrell** Writing

BA, Sarah Lawrence College. MA, City College of New York. Author of the short-story collection *Don't Erase Me*, awarded the Art Seidenbaum Award of The Los Angeles Times Book Prize, the John C. Zachris Award given by *Ploughshares*, and the Quality Paperback Book Prize for First Fiction; stories anthologized in *The Best American Short Stories of the Century*; *Giant Steps: The New Generation of African American Writers*; *The Blue Light Corner: Black Women Writing on Passion, Sex, and Romantic Love*; and *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*. Recipient of grants from the Fulbright Association, the German Academic Exchange [D.A.A.D.], the City University of New York MAGNET Program, and the National Endowment for the Arts (Literature fellow for 2004). SLC, 1996–

**Marjorie Folkman** Dance

BA *summa cum laude*, Barnard College. MA, Columbia University. PhD candidate, Bard Graduate Center, New York City. Member and principal performer with Mark Morris Dance Group (1996–2007), Martha

Clarke's *Garden of Earthly Delights* (Off Broadway, 2008–2009); member of Merce Cunningham's Repertory Understudy Group under the direction of Chris Komar; dancer and performer for Richard Colton/Amy Spencer, Neta Pulvermacher, Kraig Patterson, Sally Hess, and Sara Rudner. Recent choreographic projects have included productions for Boston Baroque (*Pigmalion* and *Les Indes Galantes*), L'Opéra Français de New York (*Faust*), Bard SummerScape (*Der Ferne Klang* and *Le Roi Malgré Lui*), and collaborations with new music ensemble Contemporaneous. Teaching artist, Lincoln Center Institute; guest artist/instructor, Phillips Academy Andover, George Mason University, Richard Stockton College, North Carolina School of the Arts, Mount Holyoke, and Smith College. Visiting assistant professor in Dance, Language & Thinking and First-Year Seminar, Bard College. SLC, 2013–

**Barbara Forbes** Dance

Royal Academy of Dancing, London. Institute of Choreology, London. Imperial Society of Teachers of Dancing, Cecchetti Method. Previously on faculty of National Ballet School of Canada, Alvin Ailey School, New York University, and Finis Jung Studio. Ballet mistress and teacher, Joffrey Ballet, New Orleans Ballet, and Chamber Ballet USA. Currently Feldenkrais practitioner at Feldenkrais Learning Center, New York City. SLC, 2000–

**Joseph C. Forte** Art History

BA, Brooklyn College. MA, MPhil, PhD, Columbia University. Special interest in art and architecture of the Italian Renaissance and the 17th century, the history of architecture, and art and architectural theory. Author of articles on Italian 16th-century drawings, French painting of the 17th century, and American 19th-century architecture. SLC, 1978–

**T. Griffith Foulk** Frieda Wildy Riggs Chair in Religious Studies—Religion (on leave spring semester)

BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eihei, and Japan Foundation fellowships and grants from the American Council of Learned Societies and the National Endowment for the Humanities. SLC, 1995–

**Marvin Frankel** Psychology

BA, City College of New York. PhD, University of Chicago. Clinical internship in client-centered therapy, Counseling Center of the University of Chicago; postdoctoral fellowship at Educational Testing Service, Princeton, New Jersey. Contributed recent chapters and articles that deal with the changing nature of the psychotherapeutic relationship, the anatomy of an empathic understanding, we-centered psychotherapeutic relationships, and the clinical education of nondirective and directive psychotherapists. SLC, 1972–

**Melissa Frazier** Russian, Literature

AB, Harvard University. PhD, University of California-Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies” by the International Conference of Romanticism for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

**Will Frears** Theatre

Sarah Lawrence College. Yale School of Drama. Film: *Coach*, *All Saints’ Day* (winner, best narrative short, Savannah Film Festival), *Beloved*. Off Broadway: *Year Zero* (Second Stage Uptown), *Still Life* (MCC), *Rainbow Kiss* (The Play Company), *The Water’s Edge* (Second Stage), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts), *Where We’re Born and God Hates the Irish* (both at Rattlestick Playwrights Theatre), *Get What You Need* (Atlantic 453), and *Kid-Simple* (Summer Play Festival). Regional: *Build* at the Geffen Playhouse; *Some Lovers* at the Old Globe Theatre; *Romeo & Juliet*, *Bus Stop*, *The Water’s Edge*, and *A Servant of Two Masters* at the Williamstown Theatre Festival; *The Pillowman* at George Street Playhouse; *Hay Fever* and *The Price* at Baltimore CenterStage; *Sleuth* at the Bay Street Theatre; *Our Lady of 121st Street* (Steppenwolf Theatre); *Omnium Gatherum* (Actor’s Theatre of Louisville). Artistic Director: Yale Cabaret (1999–2000). Recipient of Boris Sagal and Bill Foeller directing fellowships. Contributor to *The Paris Review*, *New York Magazine*, *Harper’s*, and *The London Review of Books*. SLC, 2010–

**Marek Fuchs** Writing

BA, Drew University. Wrote “County Lines” column in *The New York Times* for six years and a book, *A Cold-*

*Blooded Business*, based on a murder case he covered in *The New York Times*, which *Kirkus Reviews* called “riveting.” Produces syndicated online video column for TheStreet.com, often a lead feature on Yahoo! Finance. Served as editor-in-chief of Fertilemind.net; twice named “Best of the Web” by *Forbes* magazine. Awards include the Silver Award in 2007 from the League of American Communications Professionals; named the best journalism critic in the nation by Talking Biz website at the University of North Carolina School of Journalism and Mass Communication. When not writing or teaching, serves as a firefighter in Hastings, New York. Most recent book (2012) is on firefighters. SLC 2010–

**Liza Gabaston** French

Graduate, École Normale Supérieure (rue d’Ulm), Paris. Agrégation in French Literature, Doctorate in French Literature, Paris-Sorbonne. Dissertation on “Body Language in Proust’s *À la recherche du temps perdu*” (Honoré Champion, 2011). Beyond Proust and the narrative representation of the body, interests include 19th- and early 20th-century literature, history and theory of the novel, and relationships between literature and the visual arts. SLC 2010–

**Suzanne Gardinier** Writing (on leave yearlong)

BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of the long poem, *The New World*, winner of the Associated Writing Programs Award Series in poetry; *A World That Will Hold All the People*, essays on poetry and politics; *Today: 101 Ghazals* (2008); the long poem, *Dialogue With the Archipelago* (2009); and fiction published in *The Kenyon Review*, *The American Voice*, and *The Paris Review*. Recipient of The Kenyon Review Award for Literary Excellence in the Essay and of grants from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

**Graeme Gillis** Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

**Myra Goldberg** Writing

BA, University of California-Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

**Martin Goldray** Marjorie Leff Miller Faculty Scholar in

Music. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching—Music

BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles, such as the New Music Consort and Speculum Musicae; worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. SLC, 1998–

**Cindy Gorn** Geography

BA, Sarah Lawrence College. MA, University of Washington. Areas of work are geography from the perspective of Marxist philosophy, social movements, autonomous labor movements, health, and the environment. Teaching and work experience in the application and theorization of critical mapping and GIS, as well as urban studies [Hunter College, Columbia, Barnard]. Also a healing arts practitioner. SLC, 2014–

**Peggy Gould** Dance

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim,

David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. SLC, 1999–

**Maggie Greenwald** Visual Arts

Writer-director: *Songcatcher*, Sundance Dramatic Competition and Special Jury Award for Ensemble Performance, Sloan Foundation Award, Deauville Film Festival Audience Award, two Independent Spirit Awards, GLAAD Award nominations; *The Ballad of Little Jo*, Lions Gate Entertainment, Independent Spirit Award, Fine Line Features; *The Kill-Off*, Sundance Dramatic Competition, Munich (opening night), London, Deauville, Toronto, Edinburgh, Turin [Best Director Award] film festivals, listed by British Film Institute as one of "100 Best American Independents, Cabriolet Films; *Home Remedy*, Munich, London, and Turin film festivals, premiered at Film Forum in New York City, Kino International Releasing. Television films as director: *Good Morning, Killer*, TNT; *Get a Clue*, Disney Channel; *Comfort & Joy, Tempted*, and *What Makes a Family* (GLAAD Award), Lifetime. Dorothy Arzner Award, Director's View Film Festival. Board of Directors of Independent Feature Project, 1994-2000; Sundance Film Festival Jury, 1994. SLC, 2012–

**Gwenda-lin Grewal** Philosophy

B.A., Sarah Lawrence College. Doctoral candidate, Philosophy and Classics, Tulane University. Interests in Plato and classical Greek. SLC, 2009, 2015–

**Rachel Eliza Griffiths** Writing

MA English Literature, University of Delaware. MFA, Sarah Lawrence College. Special interest in photography, visual art, and mixed media. Photographer, painter/mixed media artist, poet; author of *Miracle Arrhythmia* (Willow Books, 2010), *The Requited Distance* (Sheep Meadow Press, 2011), and *Mule & Pear* (New Issues Poetry & Prose, 2011). Recipient of fellowships, including Provincetown Fine Arts Work Center, the Cave Canem Foundation, Vermont Studio Center, New York State Summer Writers Institute, and others. SLC 2011, 2014–

**Dave Hardy** Visual Arts

BA, Brown University. MFA, Yale University School of Art. Graduate, The Skowhegan School of Painting and Sculpture. Recipient of a fellowship in crafts/sculpture from the New York Foundation for the Arts, 2011. Solo shows mounted at Regina Rex, Art in



General, 92nd Street Y, Tribeca, and La Mama Galleria (New York); Southern Exposure (San Francisco); and Emerson Dorsch (Miami). Work included in group exhibitions at Bortolami Gallery, Jack Shainman Gallery, Sculpture Center, and PS 1, among others. Forthcoming exhibitions include shows at Churner and Churner (New York) and Wentrup Gallery (Berlin). SLC, 2014–

**Hilda Harris** Music

BA, North Carolina Central University. Singer and actress; performer in opera, oratorio, and orchestral concerts in the United States and Europe; solo artist with Metropolitan Opera Affiliate Artist Program; freelance recording artist, vocal division of the Chautauqua Institution. SLC, 1992–

**Matthea Harvey** Writing

BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet; author of *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004); *Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008, and a finalist for the National Book Critics Circle Award; and a children's book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel (Soft Skull Press, 2007). Contributing editor for *jubilat* and *BOMB*. Taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004–

**Mark Helias** Music

**Ann Heppermann** Writing

A Brooklyn-based, independent, radio/multimedia documentary producer, transmission sound artist, and educator, her stories air nationally and internationally on National Public Radio, the BBC, and on numerous shows, including: *This American Life*, *Radio Lab*, *Marketplace*, *Morning Edition*, *Studio 360*, and many others. A Peabody award-winning producer, she has also received Associated Press, Edward R. Murrow, and Third Coast International Audio Festival awards. A transmission artist with free103point9, her work has been exhibited at UnionDocs, Chicago Center for the Arts, and other venues. She has taught classes and workshops at Duke Center for Documentary Studies, Smith College, Columbia University, and the CUNY Graduate School of Journalism; for years, she was the director of radio at Brooklyn College. Co-creator of Mapping Main Street, a collaborative media project documenting the nation's more than 10,000 Main Streets, which was created through AIR's MQ2 initiative along with NPR, the CPB, and the Berkman Center at Harvard University. Her work has been funded by the Corporation for Public Broadcasting, Association of

Independents, the Arizona Humanities Council, and the Berkman Center for Internet and Society at Harvard. Currently, she is a Rosalynn Carter for Mental Journalism Fellow and will be making a multimedia documentary about preteen anorexia in partnership with *Ms. Magazine* and NPR. SLC, 2010–

**Luisa Laura Heredia** The Joanne Woodward Chair in Public Policy—Public Policy

BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized “illegal” bodies, and their radical movements to dismantle the state's migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of “From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church,” a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

**Michelle Hersh** Biology

AB, Bryn Mawr College. PhD, Duke University. Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

**Sally Herships** Writing

An independent journalist who has produced or reported for multiple shows and outlets, national and international, including NPR's *All Things Considered*, *Studio 360*, WNYC, and BBC World Service; she is also a regular contributor to NPR's *Marketplace*. Her 2010 yearlong investigative project, “The Five Percent Rule,” received the Third Coast Radio Impact Award and a Front Page Award from the Newswomen's Club of New York. Her work has been presented at UnionDocs, and she has taught radio workshops at The New School, Smith College,

## 178 Current Faculty

Feet in Two Worlds, Willie Mae Rock Camp for Girls, and Spark Summit for Girls, as well as documentary audio at Fordham University. SLC, 2012–

### **Niko Higgins** Music

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

### **James Hoch** Writing

A dishwasher, cook, dockworker, social worker, and shepherd prior to joining the faculty at Ramapo College of New Jersey, his poems have since appeared in the *Washington Post*, *American Poetry Review*, *Slate*, *Kenyon Review*, *New England Review*, *Virginia Quarterly Review*, and many others. Author of *A Parade of Hands* (Silverfish Review Press, 2003), which won the Gerald Cable Award, and *Miscreants* (W. W. Norton, 2007). Recipient of fellowships from the NEA (2007), Bread Loaf and Sewanee writers conferences, St Albans School for Boys, and Summer Literary Seminars; resident poet at The Frost Place (2008) and the Steinhardt Visiting Writer at Rutgers-Newark (2008). SLC, 2012–

### **David Hollander** Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, State University of New York-Purchase. MFA, Sarah Lawrence College. Author of the novel *L.I.E.*, a finalist for the NYPL Young Lions Award, his short fiction and nonfiction have appeared in numerous print and online forums, including *McSweeney's*, *Post Road*, *The New York Times Magazine*, *Poets & Writers*, *The Collagist*, *Unsaid*, *The Black Warrior Review*, *The Brooklyn Rail*, and *Swink*. His work has been adapted for film and frequently anthologized, most notably in *Best American Fantasy 2* and *110 Stories: New York Writes After September 11th*. SLC, 2002–

**Cathy Park Hong** Writing (on leave fall semester)  
BA, Oberlin College. MFA, University of Iowa Writers' Workshop. Poet; author of *Translating Mo'um* (Hanging Loose Press, 2002) and *Dance Dance Revolution* (W. W. Norton, 2007), which was chosen for the Barnard New Women's Poets Series, and *Engine Empire* (W. W. Norton, 2012). Recipient of a New York Foundation for the Arts fellowship, the National Endowment for the Arts fellowship, and a Fulbright grant for South Korea; work published in *A Public Space*, *Poetry*, *Paris Review*, *McSweeney's*, *The*

*Nation*, and *Conjunctions*, among others; essays and articles published in *Village Voice*, *Guardian*, *Salon*, and *Christian Science Monitor*. SLC, 2006–

### **James Horowitz** Literature

BA, New York University. MA, PhD, Yale University. Special interests include Restoration and 18th-century literature, the history of the novel, film and film theory, political history, Henry James, and gender studies. SLC, 2008–

### **Marie Howe** Writing

BS, University of Windsor, Canada. MFA, Columbia University. Poet laureate of New York State; author of *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artist Foundation, and the Guggenheim. SLC, 1993–

### **Fanon Howell** Sociology

BA, Morehouse College. MA, New York University. PhD. The New School for Social Research. Postdoctoral Fellow, Teachers College, Columbia University. Dissertation examined the effects of New York City education reforms on policymaking, management culture, and the organization of district bureaucracy from 2003-2010. Special interests in urban sociology, structural inequality, sociology of education, social theory, sociology of culture, organizational theory, networks, and sociology of the body. Co-editor: *Max Weber Matters: Interweaving Past and Present*. Author of *Adorno's Paradox*, *Weber's Constructivism: Scrutinizing Theory and Method*, and *Entropic Management: Restructuring District Office Culture in the New York City Department of Education* (forthcoming). Managerial experience with the New York City Department of Education, the YMCA of Greater New York, the Center for Alternative Sentencing and Employment Services, and the International Journal of Politics, Culture, and Society. Teaching experience at Columbia University, The New School for Liberal Arts, CUNY, and Pratt Institute. SLC, 2013–

### **Tishan Hsu** Visual Arts (on leave yearlong)

BSAD, MArch, Massachusetts Institute of Technology. Sculptor and painter; solo and group exhibitions in the United States, Mexico, and Europe; work included in major private and museum collections, including the Metropolitan Museum of Art, High Museum, Centre Georges Pompidou (Paris), and the Centro

Cultural Arte Contemporaneo (Mexico City); honorary member, board of directors, White Columns, New York; recipient of grant from the National Endowment for the Arts. SLC, 1994–

**Dan Hurlin** Director, Graduate Theatre—Theatre, Dance

BA, Sarah Lawrence College. Performances in New York at Dance Theater Workshop, PS 122, La MaMa E.T.C., Danspace, The Kitchen, St. Ann's Warehouse, and at alternative presenters throughout the United States and the United Kingdom. Recipient of a *Village Voice* OBIE Award in 1990 for solo adaptation of Nathanael West's *A Cool Million* and the 2000 New York Dance and Performance ("Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*. Recipient of fellowships from the National Endowment for the Arts, the New Hampshire State Council on the Arts, and a 2002–2003 Guggenheim fellowship and of grants from Creative Capital, the Rockefeller Foundation, the New York State Council on the Arts, the Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts. Recipient of the Alpert Award in the Arts for Theatre, 2004. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997–

**Koosil-ja Hwang** Dance

MS, Polytechnic Institute of New York University. A conceptual experimental choreographer who responds to French philosopher Gilles Deleuze's philosophical work. Through his works of "process-based ontology of the body" and body as "the essence of being rather than a fixed material," she views body as a site for a series of processes, movements, and flows. She expresses it through dance created with movement and interactive digital technology. Received numerous commissions and grants, as well as performed, taught, and lectured in various cities around the world; her new work was created in part with grants from MAP, LMCC Fund, and NEA and presented at The Kitchen in September 2015. Awarded New York Dance and Performance award "Bessie," Guggenheim Fellowship, and Lower Manhattan Cultural Council President Award, among others. Worked with artists in various fields such as dance and music and with The Wooster Group, with whom she has toured more than 20 cities in the United States, Europe, and Asia. SLC, 2015–

**Vera Iliatova** Visual Arts

BA, Brandeis University. MFA, Yale University. Represented by Monya Rowe Gallery in New York City, venue of her fifth solo exhibition to be held in spring 2015. Work included in numerous exhibitions in the United States and abroad at venues that include:

Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California—Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded a free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008. SLC, 2014–

**Meghan Jablonski** Psychology

BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in attachment theory and the impact of important relationships throughout life, the role of creative processes in wellness and resilience, and mindfulness practices. Current work includes psychodynamic/relational psychoanalytic approaches to life changes and adjustments, flow- and mindfulness-based interventions promoting wellness beyond symptom reduction, and mindfulness-based interventions for new and expecting parents adjusting to parenthood. SLC, 2013–

**James Jeter** Music

**Kate Knapp Johnson** Writing

BA, Sarah Lawrence College. MFA, Sarah Lawrence College. NCPsyA, Westchester Institute. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers, This Perfect Life*, and *Wind Somewhere*, and *Shade*, which received the Gradiiva Award; most recently published in *Ploughshares*, *The Salt Journal*, *Luna*, and *The Sun*; recipient of New York Foundation for the Arts Award. SLC, 1987–

**Elizabeth Johnston** Psychology

MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

**Alwin A. D. Jones** Literature (on leave yearlong)

BA, Tufts University. MA, PhD, University of Virginia. Special interests include African American literature and studies, 18th century to the present; Caribbean literature and studies, literatures in English and/or translations; early American/transatlantic literatures; postcolonial literatures in English, particularly of the African diaspora; race, cultural,

and postcolonial theory; black popular culture; performance poetry; and the intersection of black music and resistance internationally. SLC, 2008–

**Shirley Kaplan** Director, Theatre Outreach; Shirley Kaplan Faculty Scholar in Theatre—Theatre Diploma in Sculpture and Painting, Académie de la Grande Chaumière, Paris. Playwright, director, and designer, with productions throughout the United States and Europe; co-founder, OBIE Award-winning Paper Bag Players; founder, The Painters' Theatre. Directing credits include Ensemble Studio Theatre, Playwrights Horizons, UBU Repertory, La MaMa E.T.C., Ensemble Studio Theatre, Music Theatre Group, New York Performance Works; guest director/playwright, St. Archangelo, Italy; directed new works by Richard Greenberg, David Ives, Leslie Lyles, Eduardo Machado, Denise Bonal, Keith Reddin, and Arthur Giron. Writer/lyricist, *Rockabye*. Designer, Ben Bagley's Cole Porter Shows, US and European tours; created interactive theatre workshops for The Kitchen and New York City museums; developed original ensembles on major arts grants. Winner, Golden Camera Award, US Industrial Film and Video Festival; finalist for the Susan Smith Blackburn Prize for her play, *The Connecticut Cowboy*; recipient of Westchester Arts Council Award in Education and Excellence Award, the Ensemble Studio Theatre. Founder and co-director, Sarah Lawrence College Theatre Outreach. SLC, 1975–

**Kathy Kaufmann** Dance

**William Melvin Kelley** Writing  
Harvard College. Fiction writer and video maker; author of *A Different Drummer*, *Dancers on the Shore*, *A Drop of Patience*, *dem*, *Dunfords Travels Everywheres*, and stories and nonfiction in *The New Yorker*, *Esquire*, *Mademoiselle*, and *Saturday Evening Post*; awards and grants from the American Academy of Arts and Letters, the Rockefeller Foundation, the New York Foundation for the Arts, and the Wurlitzer Foundation. SLC, 1989–

**Sibyl Kempson** Theatre

**Paul Kerekes** Music

**Brian Kilgo-Kelly** French  
BA, Barnard College. MA, MPhil, New York University. Dissertation in progress, entitled *Horse Time*, is a study of the effects of horses on kinesthetic and narrative temporality in Diderot, Flaubert, and Simon. Research interests include 18th-, 19th-, and 20th-century French literature, critical animal studies, motion studies, film, critical theory, queer culture, and gender. SLC, 2013–

**Daniel King** Mathematics  
BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997–

**Timothy Kreider** Writing  
Essayist and cartoonist; author of *We Learn Nothing* (essays), as well as three collections of cartoons. Frequent contributor to *The New York Times*, *newyorker.com*, *al Jazeera*, and *The Men's Journal*. SLC, 2014–

**Jason Krugman** Visual Arts  
BA, Tufts University. MPS, New York University, Interactive Telecommunications Program. Founded Jason Krugman Studio to develop self-initiated and commissioned interactive and illuminated artworks. Clients include *Wired Magazine*, BMWi, NYC Parks Department, CW Television Network (*Gossip Girl*) and Claremont University Consortium. His work has been projected on the facade of the New Museum in New York City, commissioned by the Schuylkill Environmental Art Center, shown in galleries in Barcelona and Milan, featured widely in the international media, and blogged about by the Creator's Project and *The New York Times*. Previously a visiting artist and teacher at the New School for Liberal Studies. SLC, 2012–

**Peter Kyle** Dance  
BA, Kenyon College. MFA, University of Washington. Dancer, choreographer, teacher, filmmaker, and artistic director of Peter Kyle Dance; choreographic commissions across the United States and internationally in Scotland, Norway, Germany, Cyprus, and China. Peter Kyle Dance has performed in New York City at One Arm Red, Abrons Arts Center, Chez Bushwick, Joyce SoHo, Symphony Space, DNA, 3LD, and the 92nd Street Y, among other venues. Previously a soloist with Nikolais and Murray Louis Dance and performed in the companies of Mark Morris, Erick Hawkins, Gina Gibney, Laura Glenn, and P3/east, among others. Also teaches at Marymount Manhattan College, HC Studio, and Nikolais/Louis Summer Dance Intensive and conducts residencies and workshops internationally. His *Tiny Dance Film Series* has been installed internationally since 2006. SLC, 2009–

**Mary LaChapelle** Writing

BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New River's Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/Nelson Algren, National Library Association, Loft Mcknight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush Foundations. SLC, 1992–

**Eduardo Lago** Spanish (on leave spring semester) MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests in translation theory, the aesthetics of the Baroque, and the connections among contemporary US Latino, Iberian, Spanish American, and Luso-Brazilian fiction writers. Author of *Ladrón de mapas* (*Map Thief*), a collection of short stories published in September 2007; *Cuentos disperses* (*Scattered Tales*), a collection of short stories, and *Cuaderno de Méjico* (*Mexican Notebook*), a memoir of a trip to Chiapas, both published in 2000. First novel *Llámame Brooklyn* (*Call Me Brooklyn*) in 2006 won Spain's Nadal Prize and the City of Barcelona Award for best novel of the year, the Fundación Lara Award for the novel with the best critical reception, the National Critics Award, and best novel of the year in Spain by *El Mundo*. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism. Currently director of Instituto Cervantes of New York. SLC, 1994–

**Kevin Landdeck** Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies

BA, Valparaiso University. MA, University of Michigan–Ann Arbor. PhD, University of California–Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937–45). Dissertation, "Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938–1945," presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political

mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

**Allen Lang** Director, Theatre Outreach—Theatre BA, University of Wisconsin–Stevens Point. MFA, SUNY–Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007–2010. SLC, 1998–

**Ann Lauinger** Literature

BA, University of Pennsylvania. MA, PhD, Princeton University. Special interest in medieval and Renaissance poetry, particularly English. Author of papers and articles on Shakespeare and Ben Jonson; of *Persuasions of Fall* (The University of Utah Press, 2004) and *Against Butterflies* (Little Red Tree Publishing, 2013), both books of poems; and of poems published in *Confrontation*, *Missouri Review*, *Parnassus*, and other magazines. Recipient of Agha Shahid Ali Poetry Prize, Ernest J. Poetry Prize,

Thouron—University of Pennsylvania British-American Exchange Program scholarship; Woodrow Wilson Fellow. SLC, 1973—

**Joseph Lauinger** Literature

BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988—

**Karen R. Lawrence** President—Literature

BA, Yale University. MA, Tufts University. PhD, Columbia University. Special interest in modern and postmodern literature, the novel, and travel writing. Author of *The Odyssey of Style in Ulysses*, *Penelope Voyages: Women and Travel in the British Literary Tradition*, and numerous essays on modern literature; editor of *Transcultural Joyce* and *Decolonizing Tradition: New Views of Twentieth-Century "British" Literary Canons*. Current work includes the fiction and theory of Christine Brooke-Rose and collected essays on James Joyce. Recipient of a John Simon Guggenheim Foundation Fellowship and the Rosenblatt Prize for Excellence in Research, Teaching, and Service from the University of Utah. Former chair of English at the University of Utah and dean of humanities at the University of California-Irvine. Former president of the International James Joyce Foundation and the Society for the Study of Narrative Literature. President of the College, 2007—

**Michelle Lee** French

BA, MA, University of California-Santa Cruz. CPhil, University of California-Los Angeles. Area of specialization: 19th-century French literature. Dissertation on French travel writing to North Africa and Indian Ocean, photography, and the novel. Research interests include 18th- and 19th-century French literature and continental thought and 20th-century francophone literature. SLC, 2013—

**Tom Lee** Theatre

Designer, director, performer, and puppet artist originally from Mililani, Hawai'i. He has designed scenery, puppetry, and projections for Ellen Stewart, Tom O'Horgan, Czechoslovak American Marionette Theatre, Lone Wolf Tribe, Georgia Shakespeare Festival, Christopher Williams, and Yoshiko Chuma at theatres in New York City and internationally. Puppetry performances include *Disfarmer* (St. Ann's

Warehouse and tour), *Madama Butterfly* (Metropolitan Opera), *Le Grand Macabre* (New York Philharmonic), and *War Horse* (Lincoln Center Theatre). Original puppet theatre work includes *Hoplite Diary*, *Odysseus & Ajax*, *Ko'olau*, and *The Secret History of the Swedish Marionette Cottage* (with Matt Acheson). Work supported by residencies in the United States and Bulgaria and by the Jim Henson Foundation, The Japan Foundation, Asian Cultural Council, TCG/ITI. Co-director, St. Ann's Puppet Lab (2008-2010). SLC, 2005—

**Eric Leveau** French

Graduate of École Normale Supérieure, Fontenay-Saint Cloud, France. Agrégation in French Literature and Classics, Doctorate in French literature, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on theories and poetics of theatre, comedy and satire, rhetoric, and the evolution of notions of writer and style during the period. SLC, 2003-2006; 2008—

**Linwood J. Lewis** Anita Stafford Chair in Service

Learning—Psychology  
BA, Manhattanville College. MA, PhD, City University of New York. MS, Columbia University. Special interests in the effects of culture and social context on conceptualization of health and illness; effects of the physical environment on physical, psychological, and social health; multicultural aspects of genetic counseling; the negotiation of HIV within families; and the development of sexuality in ethnic minority adolescents and adults. Recipient of a MacArthur postdoctoral fellowship and an NIH-NRSA research fellowship. SLC, 1997—

**Wen Liu** Psychology

BS, University of Washington. MPhil, City University of New York (CUNY). Currently pursuing PhD in psychology at the CUNY Graduate Center. Central interests on the intersection of gender, sexuality, and labor through the lenses of Marxist-feminism, queer theory, and critical psychology. Current work focuses on the meanings of human rights in transnational LGBT movements in the context of neoliberal globalization. SLC, 2013—

**Robert Lyons** Creative Director—Theatre

Playwright, director, and artistic director of the two-time OBIE Award-winning New Ohio Theatre in Manhattan. Most recently, a writer on *Lush Valley*, which was developed at The Playwright's Center in Minneapolis and produced at HERE Art Center in Fall 2011. Other recent productions include, *Nostradamus Predicts the Death of Soho*, *Red-Haired Thomas* ("a sweetly fractured fairy tale"—*The New York Times*), and *Doorman's Double Duty* ("A gem!" —*The New*

*York Times*]. Other plays include, *PR Man*, *No Meat No Irony*, *The Naked Anarchist*, *Dream Conspiracy*, *Creature of the Deep*, *No Thanks/Thanks*, *Vater Knows Best*, and *Floor Boards*, which have been presented in New York City by Soho Think Tank, HERE Arts Center, Project III Ensemble, Clubbed Thumb, The Foundry, and Synapse Productions, among others. Commissioned adaptations range from *The Possessed* by Dostoevsky to *How it Ended* by Jay McInerney. SLC, 2013–

**Doug MacHugh** Theatre

BA, New England College. MFA, Sarah Lawrence College. Peace Corps, El Salvador. Writer of PSAs, commercials, industrials, and documentaries. Script writer and talent director at Gates Productions for 80 hours of local and regional live television in Los Angeles; one of two conceptual designers for Mitsubishi's Waterfront Project, creating 32 amusement park attractions; creative producer of *Red Monsoon*, a feature film shot in Nepal. Film acting credits include *Clean and Sober*, *Alien Nation*, *Come See the Paradise*, and *Weird Science*; television acting credits include *Guiding Light*, *Law and Order*, *Cheers*, *Quantum Leap*, *LA Law*, and *Night Court*; stage credits include *Holy Ghost*, *End Game*, *Zoo Story*, *Fishing*, and *Wat Tyler*; directing credits include *Platypus Rex*, *Mafia on Prozac*, *The 17th of June*, *North of Providence*, *Only You*, *To Kill A Mockingbird*, and *The Weir*. Co-director and co-producer of SLC Web Series, "Socially Active," Web feature film *Elusive*, and television pilot "Providers." Recipient of two [Los Angeles] Drama-Logue Critics' Awards for acting. SLC, 2000–

**Brian MacMillan** Visual Arts

BA, University of Toronto. MSc, Polytechnic Institute of New York University. Researcher, video artist, application software developer, teacher, and environmental and human rights activist whose current projects include research into the impact that sexual assault has on the levels of post-traumatic stress reported by African male torture survivors, the design and implementation of a Public Goods Game using the D3 and Node.js javascript libraries, the creation of a cellphone-based field research tool for the Rainforest Alliance, and the documentation of a set of software tools written for the creation of cubist videos. Taught a Digital Story Telling class, the undergraduate Capstone class, and the Master's Thesis class at New York University's Integrated Digital Media program and is currently teaching the Graduate Colloquium class in that program. Also taught a wide range of software applications to corporate clients and artists. Prior to that work, helped design and implement the order-

taking system for United Parcel Services and the legal document management component of Lehman Brothers' fixed-income derivatives system. Publications include 19 research reports commissioned by the Ontario Council on Graduate Studies that summarized the state of research in Ontario's graduate programs. SLC, 2015–

**Greg MacPherson** Theatre

Designed lighting for hundreds of plays and musicals in New York and around the United States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. Continues to design the Las Vegas production of Penn & Teller and to work as resident designer for the 52nd Street Project. Received an American Theatre Wing Maharam Award nomination for his lighting design of E.S.T.'s *Marathon of One-Act Plays*. SLC, 1990–

**Robert Magnuson** Music

**Merceditas Mañago-Alexander** Dance

BA, Empire State College (SUNY). Dancer with Doug Varone and Dancers, Pepatian, Elisa Monte Dance Company, Ballet Hispanico, and independent choreographers such as Sara Rudner and Joyce S. Lim. Recipient of the Outstanding Student Artist Award from the University of the Philippines Presidents' Committee on Culture and the Arts. Taught at Alvin Ailey School; guest faculty member, 92nd Street Y, Marymount Manhattan College, Metropolitan Opera Ballet, New York University Tisch School of the Arts, Rutgers University Mason Gross School of the Performing Arts. Participant/teacher, 2004 Bates Festival-Young Dancers Workshop; solo works: Free Range Arts, Dixon Place, Brooklyn Arts Exchange, and Danspace Project/St. Mark's Church. SLC, 2002–

**Thomas Mandel** Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. [The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.] Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/

## 184 Current Faculty

Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

### **Rona Naomi Mark** Visual Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

### **James Marshall** Computer Science

BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

### **Jeffrey McDaniel** Writing

BA, Sarah Lawrence College. MFA, George Mason University. Author of five books of poetry, most recently *Chapel of Inadvertent Joy* (University of Pittsburgh Press, 2013). Other books include *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D, 2002), *The Forgiveness Parade*

(Manic D Press, 1998), and *Alibi School* (Manic D, 1995). His poems have appeared in numerous journals and anthologies, including *Best American Poetry* 1994 and 2010. Recipient of an NEA Fellowship. SLC, 2011–

### **Elizabeth McPherson** Dance

BFA, The Juilliard School. MA, The City College of New York. PhD, New York University. Dance educator, stager, and historian. An associate professor and coordinator of the BA in Dance at Montclair State University, the executive editor for the journal *Dance Education in Practice*, and the author of two books: *The Bennington School of the Dance: A History in Writings and Interviews* and *The Contributions of Martha Hill to American Dance and Dance Education*. Staged numerous works from Labanotation, with recent projects including Antony Tudor's "Continuo" and Anna Sokolow's "Central Park in the Dark" from Scenes From the Music of Charles Ives. Board member of the Martha Hill Dance Fund and member of the professional advisory committee of the Dance Notation Bureau. SLC, 2015–

### **William D. McRee** Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

### **Cassandra Medley** Theatre (on leave spring semester)

Producer of plays, including *American Slavery Project* (2012-13). *Cell* (2013), Ensemble Studio Theatre Marathon (2011), is pending publication in the anthology *Outstanding One-Act Plays—2012*, Dramatists Play Service; *Daughter*, Ensemble Studio Theatre Marathon (2009), published by Broadway Play Publishing (2012). *Noon Day Sun* (August, 2008), Diverse City Theatre Company, Theatre Row, New York City, was nominated for the August Wilson Playwriting Award (2008); *Noon Day Sun* was also published by Broadway Play Publishing. *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre (2004), was produced by Kuntu Repertory of Pittsburgh, Southern Repertory of New Orleans (2007), the Ensemble Studio Theatre (May 2006), St. Louis Black Repertory Theatre (February 2006), and the Magic Theatre in San Francisco (June 2004); *Relativity*, published by Broadway Play Publishing, also won the Audelco August Wilson Playwriting Award (2006) and was featured on Science Friday on National Public Radio and in an online broadcast of the Los Angeles



Repertory Theatre (February 2008). *Marathon* (2004-06) was also published by Broadway Play Publishing. Recipient of the "Going to the River Writers" Life Achievement Award (2004), Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence (2002), the Theatrefest Regional Playwriting Award for Best Play (2001), the New Professional Theatre Award (1995), and the Marilyn Simpson Award (1995); a finalist for the Susan Smith Blackburn Award in Playwriting (1989) and winner of the National Endowment for the Arts Playwright Award (1990). Recipient of a New York Foundation for the Arts Grant (1986) and a New York State Council on the Arts Grant (1987). Taught at New York University and served as guest artist at Columbia University, the University of Iowa Playwrights Workshop, and Seattle University. Staff writer for ABC Television, *One Life to Live* (1995-97), and a playwright member of the Ensemble Studio Theatre and New River Dramatists. SLC, 1989-

**Timothy Miller** Literature  
BA, Kenyon College. PhD, University of Notre Dame. Special interests include medieval English literature and its transcultural reception history, narrative theory, classical Latin literature and its legacies, and science in literature from the Middle Ages to contemporary science fiction. SLC, 2014-

**Nicolaus Mills** Literature  
BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of *Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower*, *The Triumph of Meanness: America's War Against Its Better Self*, *Their Last Battle: The Fight for the National World War II Memorial*, *Like a Holy Crusade: Mississippi 1964*, *The Crowd in American Literature*, and *American and English Fiction in the Nineteenth Century*. Editor of *Getting Out: Historical Perspectives on Leaving Iraq*, *Debating Affirmative Action*, *Arguing Immigration*, *Culture in an Age of Money*, *Busing USA*, *The New Journalism*, and *The New Killing Fields*. Contributor to *The Boston Globe*, *The New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *Newsday*, *The Nation*, *Yale Review*, *National Law Journal*, and *The Guardian*; editorial board member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972-

**Greta Minsky** Associate Producer—Theatre  
BA, University of Kansas. MA, Sarah Lawrence College. Stage manager of original productions of works by Tom Stoppard, Neil Simon, Laurence Fishburne, Doug Wright, Charles Busch, Larry L. King,

Ernest Abuba, and Lillian Garrett-Groag, among others. Broadway, Off Broadway, touring, dance, opera, and concert work includes productions with Manhattan Theatre Club, Circle Rep, WPA, Pan Asian Rep, Vineyard Theatre, La MaMa E.T.C., The Women's Project, Radio City Music Hall, Carnegie Hall, and New York City Opera. Co-founder of Modern Times Theater. SLC, 1998-

**Nike Mizelle** German  
BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987-

**Ruth Moe** Producer—Theatre  
Production manager for the Sarah Lawrence College theatre program. Other production management work includes seven seasons with the Westport Country Playhouse, as well as with Shakespeare and Company, Classic Stage Company, The Working Theatre, The Colorado Festival of World Theatre, East Coast Arts Theatre, Berkshire Public Theatre, and The Jerash Festival in Amman, Jordan. Production stage management credits include productions with the Brooklyn Academy of Music, Mabou Mines, New York Theatre of the Deaf, and *Fast Folk Musical Magazine*. Member of AEA. SLC, 1999-

**Mary Morris** Writing (on leave fall semester)  
BA, Tufts College. MPhil, Columbia University. Novelist, short-story writer, and writer of travel literature. Author of the novels *Crossroads*, *The Waiting Room*, *The Night Sky*, *House Arrest*, *Acts of God*, and *Revenge*; the short story collections *Vanishing Animals and Other Stories*, *The Bus of Dreams*, and *The Lifeguard Stories*; the travel memoirs *Nothing to Declare: Memoirs of a Woman Traveling Alone* and *Wall to Wall: From Beijing to Berlin by Rail*; an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West*. Recent work in *Atlantic Monthly*, *Narrative*, and *Ploughshares*; recipient of the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994-

**Bari Mort** Music  
BFA, State University of New York-Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed

with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live from Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997-2006. SLC, 2008–

**Brian Morton** Director, Program in Writing—Writing BA, Sarah Lawrence College. Author of the novels *The Dylanist*, *Starting Out in the Evening*, *A Window Across the River*, *Breakable You*, and *Florence Gordon* (forthcoming). Recipient of the Guggenheim Award, the Award in Literature from the American Academy of Arts and Letters, and the Koret Jewish Book Award for Fiction; finalist for the PEN/Faulkner Award. *A Window Across the River* was a *Today Show* book club choice, and *Starting Out in the Evening* was made into a motion picture that premiered at the Sundance Festival in 2007. SLC, 1998–

**April Reynolds Mosolino** Writing BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alceste*, appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press), and *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

**Jamee K. Moudud** Economics (on leave spring semester) BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

**Patrick Muchmore** Music BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

**Joshua Muldavin** Geography (on leave yearlong) BS, MA, PhD, University of California-Berkeley. Special interests in China, Japan, and Asia policy, rural

development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoforum*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002–

**Priscilla Murolo** Director, Graduate Program in Women's History—History BA, Sarah Lawrence College. MA, PhD, Yale University. Special interest in US labor, women's, and social history; author, *The Common Ground of Womanhood: Class, Gender, and Working Girls' Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988–

**Katie Murray** Visual Arts BFA, Yale University School of Visual Arts. MFA, Yale University School of Art. Photographer and video artist; work concerned with the primal and mythological. Solo and group shows include: The Photographers' Gallery, UK Chashama Gallery, New York (2013); College of the Canyons Art Gallery (2012); HomeFront Gallery, NY (2011); World Class Boxing, Miami (2010); Kate Werble Gallery, NY (2009); International Center for Photography (2008) White Columns, NY (2004) Jen Bekman Gallery (2004), Queens Museum of Art, New York (2004); and The Yale Art Gallery (2000). Received the New York State Residents Grant for Excellence in Photography

(1996), the Robin Forbes Memorial Award in Photography (1997), the Barry Cohen Award for Excellence in Art (2000), and an NYFA grant (2012). Work published in various magazines, books, and catalogues; *All The Queens Men*, (Daylight Books, 2013), her first monograph, is a decade-long investigation into masculinity. Faculty member at Hunter College, New York University, and School of Visual Arts in New York City. SL, 2013–

**Chieko Naka** Japanese

BA, Ochanomizu University, Japan. MA, University of Windsor, Canada. Special interest in intercultural communications. Taught Japanese as a second language at secondary schools and universities in Canada, The Philippines, Republic of Korea, and the United States. Trained Filipino teachers in the Japan Foundation program in Manila. Wrote featured articles in the daily Japanese newspaper, *Kitanihon Shinbun*. SL, 2010–

**Maria Negroni** Spanish (on leave yearlong)

BA, Universidad de Buenos Aires. MA, PhD Columbia University. Author of numerous books of poetry, three books of essays, two novels, and a book-object, *Buenos Aires Tour*, in collaboration with Argentine artist Jorge Macchi; translated from French and English the works of several poets, including Louise Labé, Valentine Penrose, Georges Bataille, H.D., Charles Simic, and Bernard Noël. Her work has appeared in the United States in *The Paris Review*, *Circumference*, *Lumina* and *BOMB* (New York). Recipient of Guggenheim (1994), Rockefeller (1998), Fundación Octavio Paz (2001), The New York Foundation for the Arts (2005), and the Civitella Ranieri (2007) fellowships; the PEN Award for “Best Book of Poetry in Translation” for *Islandia*; and, in Mexico City, the Siglo XXI International Prize for Essay Writing for her book *Galería Fantástica*. SL, 1999–

**Ellen Neskar** Asian Studies

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SL, 2001–

**David Neumann** Theatre

As artistic director of the advanced beginner group, work presented in New York City at P.S. 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan

Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar’s Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaits, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SL, 2007–

**Erica Newhouse** Affiliate Artist—Theatre

Sarah Lawrence College, École Jacques LeCoq, The Julliard School. New York-based actor and dancer. Theatre credits include: *The Rise and Fall of Annie Hall* (The Lion), *Frequency Hopping* (3LD), *Stars in Her Eyes* (Ars Nova/The Brick), *Ah, My Dear Anderson* (Urban Stages); Williamstown Theatre Festival: *Demon Dreams*, *Miss Julie*, *Sweet Bird of Youth*, *Two Small Bodies*; other: *House of Blue Leaves* (dir., Will Pomerantz), *The Greeks Part II: The Murders* (Brian Mertes), *Twelfth Night* (Jesse Berger), *The Winter’s Tale* (Harris Yulin), *Suddenly Last Summer* (Sam Gold). TV credits: *Mozart in the Jungle*, *The Blacklist*, *Blue Bloods*, *The Good Wife*, *Law and Order*. Film credits: *I’m Coming Over*. Dance credits: *Restless Night* (Gibney Dance Center), *Vic and Zeno Are Friends* (The Brooklyn Museum of Art), *Britney’s Inferno* (Dance Theater Workshop). Ongoing member of Outside the Wire and its Theatre of War and TAPE programs, performing on army bases all over the country and the world (most recently in Kuwait and Qatar) as part of suicide and sexual assault prevention programs. SL, 2011–

**Dennis Nurkse** Writing (on leave spring semester)

BA, Harvard. Author of nine books of poetry (under “D. Nurkse”), including *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, and *Voices over Water*; poems have appeared in *The New Yorker* and *Atlantic Monthly*; recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers’ award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, and two awards from The Poetry Foundation. SL, 2004–

**John O’Connor** Visual Arts

BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner

Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

**Stephen O'Connor** Writing

BA, Columbia University. MA, University of California-Berkeley. Author of *Here Comes Another Lesson*, short fiction. *Rescue*, short fiction and poetry; *Will My Name Be Shouted Out?*, memoir and social analysis; *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*, and elsewhere. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *The Chicago Tribune*, *The Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

**Leah Olson** Biology (on leave fall semester)

BA, Evergreen State College. PhD, State University of New York-Albany. Special interest in the neurobiology of circadian rhythms and the neurobiology of learning and memory; research and papers on circadian rhythms. SLC, 1987–

**Philip Ording** Mathematics

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the arts. Mathematical consultant to New York-based artists since 2003. Currently writing a compendium of mathematical style to be published by Princeton University Press. SLC, 2014–

**Magdalena Ornstein-Sloan** Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. Research focuses on informal family caregivers' interactions with the formal health-care system, with special interests in brain injury and qualitative methods. Originally trained in public health, she teaches food studies and public health at The New School in New York City. SLC, 2015–

**Sayuri I. Oyama** Japanese

BA, Yale University. MA, PhD, University of California-Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation and translating literature. Recipient of a Japan Foundation fellowship; University of California-Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002–

**Yekaterina Oziashvili** Politics

BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IIE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

**Intan Paramaditha** Film History

PhD, New York University. An Indonesian author and film/media scholar, she has written on film/media practices and activism in relation to sexual politics, censorship, nation, and religion. Her articles have appeared in journals including *Film Quarterly*, *Jump Cut*, and *Inter-Asia Cultural Studies*, as well as edited volumes such as *Southeast Asian Independent Cinema* and *Encyclopedia of Women and Islamic Cultures*. She has published two collections of short stories: *Sihir Perempuan* (Black Magic Woman, 2005) was shortlisted for the 2005 Khatulistiwa Literary Award; *Kumpulan Budak Setan* (The Devil's Slaves Club, 2010), a tribute to Indonesia's most prolific horror writer, Abdullah Harahap, was co-written with Eka Kurniawan and Ugoran Prasad. In 2011-2012, she collaborated with the theatre group Teater Garasi in adapting her short story, *Goyang Penasaran* (Obsessive Twist), for a stage play. Awarded the 2013 Kompas Best Short Story Award for her short story, *Klub Solidaritas Suami Hilang*. SLC, 2015–

**Carol Ann Pelletier** Theatre

BA, Brandeis University. Costume designer for Ping Chong & Company; resident designer for UBU Repertory Theatre; founding member of Yara Arts Group; extensive work in Off Broadway and experimental theatre; venues include La MaMa E.T.C.,

Theatre for the New City, UBU Rep, and Theatre Row, along with festivals in Kiev, Lviv, and Kharkiv, Ukraine. SLC, 1993–

**David Peritz** Politics (on leave fall semester)  
BA, Occidental College. DPhil, Oxford University. Special interests in democracy in conditions of cultural diversity, social complexity and political dispersal, critical social theory, social contract theory, radical democratic thought, and the idea of dispersed but integrated public spheres that create the social and institutional space for broad-based, direct participation in democratic deliberation and decision-making. Recipient of a Marshall scholarship. Taught at Harvard University, Deep Springs College, and Dartmouth College; visiting scholar at Erasmus University in Rotterdam and the London School of Economics. SLC, 2000–

**Kris Philipps** Mary Griggs Burke Chair in Art & Art History—Visual Arts  
BFA, Alfred University. MFA, University of South Florida. Studied at Royal College of Art, London, and held Tamarind Master Printer fellowship; exhibited in many national and international shows; solo exhibitions include the Newark Museum, Staempfli Gallery, and Condeso/Lawler Gallery, New York. SLC, 1983–

**Gina Philogene** Psychology  
PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation, The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

**Eddye Pierce-Young** Music  
BM, MM, University of Colorado. Additional study, Graz, Austria. Concert artist (soprano): national, European, and Asian stages; national finalist in both the San Francisco Opera and Metropolitan Opera competitions; recipient of awards and grants in the fields of vocal performance and music education. SLC, 1989–

**Kevin Pilkington** Writing Coordinator—Writing  
BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* (2011), which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012. His collection *Where You Want to Be: New and Selected Poems* will appear in 2015. SLC, 1991–

**Maika Pollack** Art History  
BA, Harvard. MFA, Columbia. MA, PhD (ABD), Princeton. As a PhD candidate in the history of art and architecture, her dissertation, "Odilon Redon and the Color of the Unconscious," looks at psychology, painting, and theories of vision in *fin-de-siècle* France. Her writing on contemporary art and culture has been published by *Artforum*, *Interview*, *Flash Art*, and numerous museum and gallery exhibition catalogues, including PS1 Contemporary Art Center and the Museum of Contemporary Art, Cleveland. Co-founder of Southfirst, an innovative contemporary art space in Williamsburg, Brooklyn, that has presented emerging artists and artist-curated exhibitions for more than a decade. Her shows have frequently been reviewed in *The New York Times*, *The New Yorker*, *Art in America*, and *Artforum*. Most recently a full-time lecturer in the Princeton Writing Program and, since 2005, on the faculty for the Language and Thinking Program at Bard College. Museums critic (biweekly column) for *The New York Observer*. Recipient of numerous grants and fellowships. SLC, 2013–

**Max Pollak** Dance  
Native Austrian, a prestigious name on the international tap and world music scene, and the only non-Cuban member of Los Muñequitos de Matanzas, Cuba's famous Rumba ambassadors, critics and peers worldwide acknowledge his superior musicianship and his highly individual style called RumbaTap. Several of today's top tap dance artists studied with him and work in his touring group. Recipient of a 2011 Hoofer Award, 2011 Bessie Award nomination, 2010 Individual Artist Grant from Northern Manhattan Arts Alliance, and a 2008 Fellowship in Choreography from the New York Foundation of the Arts. His innovative a cappella vocal arrangements of El Guararey de Pastora and Sakura received critical praise in *The New York*

## 190 Current Faculty

*Times*. Among others, he worked with Gregory Hines, Chucho Valdés, Lila Downs, Ray Brown, Paquito D'Rivera, Buster Brown, Jimmy Slyde, Manhattan Tap, and Urban Tap. Performed as a soloist with members of the Vienna, Berlin, and New York Philharmonic orchestras, London and Montreal Symphony orchestras, St. Luke's Chamber Orchestra, Les Violons du Roy, Orchestre Nouvelle Generation, and many more. Several internationally acclaimed composers have written orchestral works expressly for him. Recording artist, published writer, artist-in-residence at American Tap Dance Foundation...and he makes a great apfelstrudel. SLC, 2015–

**Mary A. Porter** Anthropology  
BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

**Marilyn Power** Economics  
BA, PhD, University of California-Berkeley. Special interests include economics of gender, race, and class; feminist economics; political economics of the environment; the history of economic thought; and macroeconomics. Author of articles in *Feminist Studies*, *Review of Radical Political Economics*, *Industrial Relations*, *Feminist Economics*, and others. Co-author of *Living Wages, Equal Wages: Gender and Labor Market Policies in the United States* (Routledge, 2002). SLC, 1990–

**Kanishka Raja** Visual Arts  
BA, Hampshire College. MFA, Meadows School of the Arts, Southern Methodist University. Skowhegan School of Painting & Sculpture, 2000. Recipient: 2011 Painters and Sculptors Grant, Joan Mitchell Foundation; 2004 Artists' Prize, Institute of Contemporary Art, Boston; 2006 Fellow, Civitella Ranieri Foundation, Umbertide, Italy; NEA Residency Fellow, International Studio and Curatorial Program (ISCP), New York; and Workspace Residency, Lower Manhattan Cultural Council (LMCC), New York. Recent solo exhibitions: Greenberg Van Doren Gallery, New York; Jack Tilton, New York; Galerie Mirchandani

+ Steinrück, Mumbai; and ICA Boston. Recent teaching positions include Yale University School of Art, Williams College, Massachusetts College of Art & Design, Rhode Island School of Design. SLC, 2015–

**Victoria Redel** Writing (on leave yearlong)  
BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and four books of fiction, including her most recent collection of stories, *Make Me Do Things* (2013), for which she was awarded a 2014 Guggenheim Fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*. *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O*, *The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

**Janet Reilly** Politics  
AB, Duke University. MSt, Oxford University. MPhil and PhD, City University of New York Graduate Center. Research interests include migration, human rights, citizenship, transnationalism, refugee protection and asylum, humanitarian relief, and international law. Current research project examines the Liberian diaspora's civic engagement in both the United States and in the process of postconflict peace building in Liberia, paying particular attention to the role of migration and state policies in influencing civic participation in each country. Worked at the United Nations High Commission for Refugees (UNHCR) in Turkey and Guinea and Save the Children Foundation in Ethiopia. SLC, 2012–

**Nicholas Reksten** Economics  
BA, PhD, American University. Primary research interests are in the fields of environmental/ecological economics, feminist economics, and inequality studies. Current research explores the characteristics and motivations of large companies to set voluntary greenhouse gas reduction goals and the political economy of greenhouse gas regulations. Another work in progress seeks to assist international development professionals in diagnosing constraints to growth by considering gender inequalities and power relationships. Previous projects include an analysis of the current

and historical role of the state in providing education and training for workers and its changing role as a source of inequality and an evaluation of the Inter-American Development Bank's plan for understanding how projects impact and change gender inequalities. Recipient of the American University Department of Economics Weaver Award for Teaching Excellence by a Graduate Student for work as an adjunct instructor. SLC, 2014–

**Sandra Robinson** Asian Studies

BA, Wellesley College. PhD, University of Chicago. Special interest in South Asian cultures, religions, and literatures. Two Fulbright awards for field research in India. Articles, papers, and poems appear in international venues; ethnographic photographs exhibited. Chair of the South Asia Council and member of the board of directors of the Association for Asian Studies; administrative board of Harvard-Radcliffe College; senior fellow, Center for the Humanities, Wesleyan University; delegate to the United Nations summit on global poverty, held in Copenhagen; group leader for the Experiment in International Living; national selection boards for institutional Fulbright grants. SLC, 1990–

**Judith Rodenbeck** Art History (on leave yearlong)  
BA, Yale University. BFA, Massachusetts College of Art. PhD, Columbia University. Teaches 20th- and 21st-century European and American art, covering intersections between modernist literature, philosophy, and visual and time-based arts. Special interest in technology and feminist theory. Author of *Radical Prototypes: Allan Kaprow and the Invention of Happenings*; co-author of *Experiments in the Everyday: Allan Kaprow and Robert Watts—Events, Objects, Documents*; contributor to catalogues for the Guggenheim Museum, the Americas Society, the Baltimore Museum of Art, and serial publications such as *Artforum*, *Grey Room*, and *October*, among others. Editor-in-chief of *Art Journal* from 2006–2009. Recipient of 2009 Creative Capital/Warhol Foundation Arts Writers Grant. SLC, 2000–

**Liz Rodgers** Dance

BFA, University of California–Santa Barbara. New York State-licensed massage therapist. Trained in a variety of touch techniques, including craniosacral therapy and visceral manipulation. Pilates trainer/movement educator in private practice in New York City and on staff of Bodywork in Westport, Connecticut. Apprentice of Irene Dowd, assisting in anatomy, visual assessment, and dancers' clinic classes. Adjunct professor of anatomy and kinesiology at Manhattanville College. Taught movement classes at Mary Anthony Dance Studio,

New York City, and Dowd's "Spirals" at Movement Research. Performed with Beverly Blossom, Mimi Garrard, Mary Anthony, Bertram Rose, and Sophie Maslow. SLC, 2007–

**Patrick Romano** Music

BM, MM, West Chester University. Currently choral director at Riverdale Country School, Manhattan School of Music Preparatory Division. Member of the faculty of Perlman Summer Music Program. An established tenor soloist, specializing in the Baroque and classical repertoire; performed with Waverly Consort, American Bach Soloists, Bethlehem Bach Choir, and Rifkin Bach Ensemble; guest soloist at Marlboro Music Festival, Pablo Casals Festival, and University of Maryland Handel Festival; recorded the Bach *B minor Mass* with American Bach Soloists, the Mozart *Requiem* with Amor Artis Choir and Orchestra, and the Bach *St. John Passion* with Smithsonian Chamber Players. SLC, 1999–

**Tristana Rorandelli** Italian

BA, *magna cum laude*, Università degli Studi di Firenze, Florence, Italy. MA, PhD with distinction, New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; the Penfield fellowship, New York University, 2004; and the Henry Mitchell MacCracken fellowship, New York University, 1998–2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo* in *Forum Italicum* (Spring 2003). Translations, *The Other Place* by Barbara Serdakowski and *Salvation* by Amor Dekhis in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001–2002, 2004, 2005–

**Lucy Rosenthal** Writing

BA, University of Michigan. MS, Columbia University Graduate School of Journalism. MFA, Yale University School of Drama. Fiction writer, critic, editor, playwright; author of the novels *The World of Rae English* and *The Ticket Out*; editor of anthologies *Great American Love Stories*, *World Treasury of Love Stories*, and *The Eloquent Short Story: Varieties of Narration*; reviews and articles published in *Washington Post*, *Chicago Tribune Book World*, *Ms.*, *Saturday Review*, *The New York Times Book Review*, and *Michigan Quarterly Review*; plays produced at Eugene O'Neill Memorial Theatre Center, Waterford, Connecticut. Recipient, Pulitzer

Fellowship in Critical Writing; served on Book-of-the-Month Club's Editorial Board of Judges and as the Club's senior editorial adviser. SLC, 1988–

**Shahnaz Rouse** Sociology

BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty, University of Hawaii at Manoa and American University in Cairo. Member, editorial advisory board, *Contributions to Indian Sociology*; past member, editorial committee, Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright-Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

**Sara Rudner** Director, Program in Dance—Dance BA, Barnard College. MFA, Bennington College. Dancer and choreographer; participated in the development and performance of Twyla Tharp's modern dance repertory; founded and directed the Sara Rudner Performance Ensemble. Recent choreographic projects include *Dancing-on-View*, one of a series of dance marathons, and *Heartbeat*, a fusion of technology and dance. Currently a member of Ersaloly Mameraem, a dancers' consortium; past collaborations have included Mikhail Baryshnikov, Dana Reitz, and Christopher Janney. Choreographer for theatre and opera productions at the Public Theater, the Salzburg Festival, the Santa Fe Opera, and the Paris Opera. Awards include a Bessie, a John Simon Guggenheim Memorial fellowship, a *Dance Magazine* award, and support from the National Endowment for the Arts and the New York State Council on the Arts. SLC, 1999–

**Efeya Ifadayo M Sampson** Dance

BFA, Temple University. MFA, Sarah Lawrence College. Dancer, educator, and performer. Honed her talent as a member of Moving With the Spirit, her parent's African diasporic dance company for children; continued her formal training at Brooklyn's Phillipa Schuyler School. Recipient of a full scholarship to the Charles Moore Dance Theatre, under the direction of

Ella Thompson Moore, and apprenticeships with Ronald K. Brown/Evidence and Urban Bush Women. Work presented as a part of Harlem Stage's E-Moves. Served as a teaching artist for various arts education programs, including Casita Maria Center for Arts Education and DreamYard. Currently a member of many performance nation/families, where she is immersed in her study and performance of Afro-Haitian, Afro-Cuban, Yoruba, and various West African and contemporary modern dance and music forms. They include Ase Dance Theatre Collective, Movement for the Urban Village, Charles Moore Dance Theatre, and The Ring Shout Music Ensemble. SLC, 2014–

**Misael Sanchez** Visual Arts

BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff, faculty, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

**Wayne Sanders** Music

BM, Roosevelt University. Voice teacher, coach, and pianist; collaborated and performed with Kathleen Battle, Jessye Norman, Florence Quivar, and the late William Warfield; consultant to the Houston Grand Opera, the Savonlinna Opera Festival (Finland), and Munich's Münchener Biennale; provided musical direction for presentations ranging from an all-star tribute to Marian Anderson at Aaron Davis Hall (New York) to *Porgy and Bess* in Helsinki and Savonlinna, Moscow, and Tallinn. Co-founder of Opera Ebony, a historic African American opera company based in New York; participated in touring performances of Opera Ebony's acclaimed Black Heritage concert series and served as its conductor over the course of its international run in Canada, Iceland, and Switzerland. SLC, 1996–



**Kristin Zahra Sands** Harlequin Adair Dammann Chair in Islamic Studies—Religion  
BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *The Subtleties of Allusions* (Part I) for *The Great Commentaries on the Holy Qur'an Project*. SLC, 2003–

**Nyoman Saptanyana** Music

**La-Rose Saxon** Music

**Amanda Schachter** Visual Arts  
BA, Columbia. MArch, Princeton. AIA. Co-founder and a principal of SLO Architecture, founded in Madrid in 2005 and based in her native New York City since 2007. SLO Architecture links realms of the urban and architectural design with artistic production and social action, bringing together heterogeneous participants—from expert practitioners and city agencies to rooted local teens and volunteers—to re-vindicate social, physical, and cultural conditions of neighborhoods on perceived margins of the city. SLO's recent and ongoing projects envision connections forged along urban waterways in distressed areas long fragmented by infrastructural rights of way, industry, abandonment, and contamination. Recipient: 2013 New York Foundation for the Arts Fellow; the inaugural 2013 Dwell Vision Award for Harvest Dome 2.0, which also received a 2014 AIA NY Design Award; a 2014 and 2011 Blinder Award of the James Marston Fitch Foundation; and the 2009 Van Alen Institute New York Prize Fellowship in Public Architecture. SLO Architecture was named winner of New Practices New York 2012, a biennial award of the New York chapter of the American Institute of Architects. Previously taught at the Escola Técnica Superior d'Arquitectura (ESARQ) in Barcelona, where she was director of the Department of Community Design and founder of the Master of International Cooperation in Architecture. SLC, 2014–

**Barbara Schecter** Director, Graduate Program in Child Development/Psychology—Psychology  
BA, Sarah Lawrence College. MA, PhD, Teachers College, Columbia University. Developmental psychologist with special interests in cultural psychology, developmental theories, and language development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985–

**Fanchon Miller Scheier** Theatre  
BA, Adelphi University. MFA, Sarah Lawrence College. Film, television, and theatre actress; member, Robert Lewis Acting Company and Green Gate Theatre; director and actress, regional and educational theatre; University of Virginia artist-in-residence program; founder, In Stages theatre company; recipient of two grants from the New York State Council on the Arts; co-director of London Theatre Intersession '88. SLC, 1985–

**Carsten Schmidt** Music  
Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang-Hochschule, Essen, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; numerous master classes, lectures, and workshops at educational and research institutions. Special interests include: keyboard literature and performance practices; early keyboard instruments; the music of Ernst Krenek; the relationship of performance, analysis, hermeneutics, and recent gender studies; and the interaction of poetry and music in song repertoire. Member, artistic board, Volte Foundation for Chamber Music, the Netherlands; artistic director, International Schubert Festival 1997; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998–

**Anthony Schultz** Physics  
BA, Sarah Lawrence College. PhD, City University of New York Graduate Center. Author of research papers in human motion analysis, new media, and physics education. Current research in physiological computing and human performance. Taught at Horace Mann, SUNY Maritime, Manhattan College, and in the dance program at Sarah Lawrence College. Recent participation in *Choreography for Blackboards* and *AUNTS is Dance*. SLC, 2013–

**Rebecca Sealander** Production Manager—Theatre

**Samuel B. Seigle** Classics, Greek, Latin  
BA, University of Pittsburgh. AM, Harvard University. Classical philologist; scholar of Greek dance, Greek and Roman poetic structure, linguistics, ancient religions and mythology, political and social conventions of ancient cultures and their relationship to the contemporary world; president (1973-1975) and censor (1977-1993) of New York Classical Club. SLC, 1964–

## 194 Current Faculty

### **Judith P. Serafini-Sauli** Italian

BA, Sarah Lawrence College; PhD, Johns Hopkins University. Special interest in 14th- and 20th-century Italian literature. Publications include: *Ameto* by Giovanni Boccaccio, translation; *Giovanni Boccaccio*, Twayne World Authors series; *Clizia a Sarah Lawrence*, Studi italiani; *The Pleasures of Reading: Boccaccio's Decameron and Female Literacy*, MLN. Recipient of a Fulbright fellowship, Lipkin Award for Excellence in Teaching (SLC), and Esther Raushenbush Chair in the Humanities (SLC). SLC, 1981–

### **Vijay Seshadri** Michele Tolela Myers Chair in

Writing—Writing (on leave fall semester)  
BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), and *3 Sections* (September, 2013); former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review's* Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

### **William Shullenberger** Literature

BA, Yale University. MA, PhD, University of Massachusetts. Special interests in Milton, 17th-century English literature, English Romanticism, African literature, theology and poetics, and psychoanalytic criticism. Author of *Lady in the Labyrinth: Milton's 'Comus' as Initiation*; co-author with Bonnie Shullenberger of *Africa Time: Two Scholars' Seasons in Uganda*; essays published in *Milton Studies*, *Renaissance Drama*, and other journals and collections. Senior Fulbright lecturer at Makerere University, Uganda, 1992-1994; director of NEH Summer Seminars on the classical and the modern epic, 1996 and 1999. SLC, 1982–

### **Michael Siff** Computer Science

BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin-Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

### **Joan Silber** The Michele Tolela Myers Chair in

Writing—Writing (on leave fall semester)  
BA, Sarah Lawrence College. MA, New York University. Author of two story collections, *Ideas of Heaven* (finalist for the National Book Award and the Story Prize) and *In My Other Life*, and of four novels, *The Size of the World*, *Lucky Us*, *In the City*, and *Household Words*—winner of the PEN/Hemingway Award; short stories anthologized in *The Scribner Anthology of Contemporary Short Fiction*, *The Story Behind the Story*, *The O. Henry Prize Stories* (2007 and 2003), and two *Pushcart Prize* collections. Recipient of a literature award from the American Academy of Arts and Letters and grants from National Endowment for the Arts and New York Foundation for the Arts. SLC, 1985–

### **Lake Simons** Theatre

BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's inside the egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

### **Kanwal Singh** Dean of the College—Physics

BS, University of Maryland-College Park. MA, PhD, University of California-Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at

Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

**Paul Singh** Dance

BFA, University of Illinois. Danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, Christopher Williams, and Will Rawls and was featured in the inaugural cast of Punchdrunk Theatre Company's American debut of "Sleep No More." In 2014, he was a dancer in Peter Sellars' new opera, "The Indian Queen." Most recently, he danced for Peter Pleyer in a large-scale improvisation work in Berlin. Work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, and La Mama E.T.C.; in 2004, his solo piece, "Stutter," was presented at the Kennedy Center in Washington, DC. Taught contact improvisation around the world during CI training festivals in Israel, Spain, Germany, France, Finland, and India. In NYC, he continues dancing and choreographing for his company, Singh & Dance. SLC, 2015–

**David Sivesind** Psychology

BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine; clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

**Lyde Cullen Sizer** History

BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

**Jacob Slichter** Writing

BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star: How I Machine-Gunned a Roomful of Record Executives and Other True Tales from a Drummer's Life* (Broadway Books, 2004); contributor

to *The New York Times*; commentator for National Public Radio's *Morning Edition*; drummer for the Minneapolis-based band, Semisonic. SLC, 2013–

**Fredric Smoler** Literature, History

BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month and Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

**Sungrai Sohn** Music

**Michael Spano** Visual Arts (on leave spring semester)

BA, Queens College. MFA Yale University. Solo and group shows at the Museum of Modern Art, Fogg Art Museum, Cleveland Museum of Art, Memphis Brooks Museum of Art, Brooklyn Museum of Art, and National Portrait Gallery. Works represented in the permanent collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, St. Louis Art Museum, Baltimore Museum of Art, Museum of Fine Art in Boston, Los Angeles County Museum of Art, Princeton Museum of Art, Art Institute of Chicago, and Museum of Modern Art in New York. Recipient of grants and fellowships from New York Foundation for the Arts, Camera Works, CAPS, Art Matters, and the Guggenheim Foundation. Author of *Time Frames: City Pictures and Auto Portraits*. SLC, 1999–

**Rico Speight** Visual Arts

BA, Boston University. MA, Emerson College. Postgraduate studies as a Revson Fellow at Columbia University School of the Arts, Graduate Film Division, and Columbia University Digital Media Center. Two-part documentary series on the parallel lives of African American and black South African young people in postapartheid South Africa and post-9/11 America was broadcast on South African Broadcasting Corporation TV (SABC) and PBS and screened at festivals in the United States and internationally. Concurrent with his own work, he has taught at New York University, Pratt Institute, City College, and Hunter College, all in New York City. Recipient of artist fellowships in film and video by the New York Foundation for the Arts and honored by the Black Filmmakers Hall of Fame for his narrative short, *Deft Changes*. SLC, 2007–

**Stuart Spencer** Theatre

BA, Lawrence University. MFA, Sarah Lawrence College. Author of numerous plays performed in New

## 196 Current Faculty

York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993-94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

### **Robin Starbuck** Visual Arts

BA, Salem College. MFA, School of the Art Institute of Chicago. Postgraduate certificate in film/video editing and postproduction, Tisch School of the Arts, Film Program, New York University. New York-based experimental filmmaker and animator. Work in experimental video, installation art, animation, and media design for theatre exhibited in museums, cultural centers, galleries, and festivals in the United States, Europe, and South America. Recipient of multiple awards and fellowships for artist residencies, both nationally and internationally. Her studio orientation is in experimental film, animation, and intermedia installation. Current projects include a documentary film on the Apsaalooke Tribe of Montana, experimental film projects for installations, and the ongoing production of video and animation projections for theatre and opera in New York and Europe. A full-time professor of experimental film and animation, she has been a visiting artist-in-residence at several studios and institutions, including the Media Technology Center of the Georgia Institute of Technology in Atlanta and the Experimental Sound Studio in Chicago. SLC, 2014–

### **Joel Sternfeld** Visual Arts

BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

### **Frederick Michael Strype** Visual Arts

BA, Fairfield University. MFA, Columbia University School of the Arts. Postgraduate study: American Film Institute, New York University Tisch School of the Arts. Screenwriter, producer, director. Recent awards, grants, festivals: Grand Prize, Nantucket Film Festival, Tony Cox Award in Screenwriting; Nantucket Screenwriters Colony; World Jewish Film Festival, Askelon, Israel; Tehran International Film Festival;

Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington (DC) Jewish Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raintance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

### **Sterling Swann** Theatre

BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

### **Philip Swoboda** The Sara Yates Exley Chair in Teaching Excellence —History

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin-Madison. SLC, 2004–

### **Rose Anne Thom** Dance (on leave spring semester)

BA, McGill University. Labanotator and reconstructor; writer, critic for *Dance Magazine*, *Collier's Encyclopedia*, and *Society of Dance History Scholars*; oral historian for the Dance Collection at the New York Public Library for the Performing Arts and the School of American Ballet; consultant, New York State Council on the Arts Dance Program; guest faculty, Princeton University, 2003; former teacher at

State University of New York-Purchase, Southern Methodist University, American Ballet Theatre School. SLC, 1975–

**Alice Truax** Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992–2002; book editor, 2001–present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–

**Malcolm Turvey** Film History (on leave yearlong)

BA, MA, University of Kent, UK. PhD, New York University. Author of *Doubting Vision: Film and the Revelationist Tradition* (Oxford University Press, 2008) and *The Filming of Modern Life: European Avant-Garde Film of the 1920s* (MIT Press, 2011). Co-editor of *Wittgenstein, Theory, and the Arts* (Routledge, 2001) and *Camera Obscura/Camera Lucida: Essays in Honor of Annette Michelson* (University of Amsterdam Press, 2003). Editor and writer for *October*. Author of numerous articles on film theory, the philosophy of film, avant-garde film, and film and modernism. Currently working on a book about Jacques Tati, modernism, and comedy. Winner of a residential fellowship at the Stanford Humanities Center (2011–2012). SLC, 2000–

**Megan Ulmert** French

BA, Vanderbilt University. MA, MPhil, PhD, New York University. Dissertation on Jean Vigo and avant-garde documentary films in France in the 1920s and early 1930s. Research interests include: French cinema, European avant-garde visual culture during the interwar period, 19th-century French literature, epistolary novels; francophone North America: issues of identity and narration in French Canadian literature, Acadian history and culture, language politics and literature of Louisiana. SLC, 2014–

**Preeti Vasudevan** Dance

BA, MA, Laban Centre, London. Certified Movement Analyst, Laban/Bartenieff Institute of Movement Studies (LIMS), New York. Award-winning Indian choreographer, educator, and artistic ambassador, she bridges cultures, continents, and centuries as easily as other dancers might execute a plie. A leading exponent of classical Indian dance-theatre *Bharatanatyam*, creating new provocative contemporary works from the tradition. Original works performed by her New York City-based dance

troupe, Thresh, have earned international acclaim for their fresh juxtaposition of traditional dance forms from her native India with modern theories of movement and expression. A delegate to the first American Dance Festival in India ('90) and awarded a one-year scholarship for cultural studies in Japan ('94). In 2003, selected as one of the emerging choreographers by the Joyce Foundation, New York, and invited for the International Choreographer's Residency, American Dance Festival (ADF); faculty for the 2004/05 American Dance Festival; first Indian choreographer for the Chamber Music Society of Lincoln Center's *Drumming a Dream* program; Advance theatre program with director Anne Bogart and the SIT company (New York). As a classical soloist, recipient of prestigious awards for outstanding contribution in the classical arts of India; Best Choreography for *The Absent Lover* for the Mahindra Excellence in Theatre Awards (META) 2009, New Delhi; and seven nominations in 2013 for her latest production, *Savitri*, at META. Main presenter for TedX2013, hosted by Barnard College. Her most recent works, *Boxed* (December 2014), was commissioned by ballet legend Jacques d'Amboise and *Veiled Moon* (Apr 2015) by Metropolitan Museum of Art, New York. Her groundbreaking educational website, *Dancing for the Gods* ([www.dancingforthegods.org](http://www.dancingforthegods.org)), has been developed to help schoolteachers in the United States build a cultural bridge through creative Indian dance. SLC, 2015–

**Stella Vincenot-Dash** French

MA, University Paul Valéry, Montpellier III, France. MA, MPhil, New York University. Area of specialization: francophone literature. Dissertation on democratic culture and political rituals in postemancipation French Caribbean. Research interests include 19th- and 20th-century francophone literature, colonization and immigration, contemporary France. SLC, 2014–

**Marina Vitkin** Philosophy

PhD, University of Toronto. Special interests in Hegel and his predecessors (modern philosophy) and successors (19th- and 20th-century continental philosophy), post-Hegelian Russian philosophy, and philosophical problems of intellectual diversity and pluralistic understanding. SLC, 2004–

**Ilja Wachs** Ilja Wachs Chair in Outstanding Teaching and Donning—Literature

BA, Columbia College. Special interest in 19th-century European and English fiction, with emphasis on psychological and sociological relationships as

## 198 Current Faculty

revealed in works of Dickens, Tolstoy, Dostoevski, Balzac, Stendhal, James, Flaubert, and others. Dean of the College, 1980-85. SLC, 1965–

### **Kathy Westwater** Dance

BA, College of William and Mary. MFA, Sarah Lawrence College. Choreographer and dancer; choreography presented at Dance Theater Workshop, Brooklyn Museum of Art, and PS 122, among other venues, and archived in the Franklin Furnace Archive and the Walker Arts Center Mediatheque Archive. Recipient of awards from New York Foundation for the Arts and Djerassi Resident Artists Program and of commissions from Dance Theater Workshop, Danspace Project at St. Mark's Church, and Summer Stage's Dance Festival. Previously a guest teacher at Bennington College, 92nd Street Y, and Trisha Brown Studio. Published writings include "Technology and the Body," an interview with Merce Cunningham in the *Movement Research Journal Millennial Issue*, which she guest edited. SLC, 2001–

### **Sarah Wilcox** Sociology

BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. Recent new courses in disability studies and the politics of health. Author of articles on lay knowledge and expertise and on media coverage of biological ideas about sexuality. SLC, 2005–

### **Sara Wilford** Psychology

BA, Sarah Lawrence College. MSED, EdM, Bank Street College of Education. Former early childhood and public elementary school teacher; keynote speaker and workshop leader for seminars and conferences on early childhood education; former member, editorial advisory board, *Child* magazine; contributor to Scholastic, Inc. publications; author, *Tough Topics: How to Use Books in Talking with Children About Life Issues and Problems, What You Need to Know When Your Child Is Learning to Read, and Nurturing Young Children's Disposition to Learn*. Roy E. Larsen Chair in Psychology (2001-2006). SLC, 1982–

### **Fiona Wilson** Literature

MA, University of Glasgow. MA, PhD, New York University. Scholar and poet. Special interests in 18th- to 21st-century British and Irish literature, ecocriticism, poetry and poetics, and studies in Scottish culture. Recipient of fellowships and awards from the Institute of the Advanced Study of the Humanities, University of Edinburgh (2012), Keats-Shelley Association of America (2009), Hawthornden

International Retreat for Writers (2008), the Center for Book Arts, New York (2007), and the Scottish Poetry Library (2006). Former chair of the Scottish Literature Discussion Group of the Modern Language Association. Author of essays published in *Teaching Robert Louis Stevenson* (MLA, 2013), *Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012), *Romanticism's Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal* (2005), and elsewhere. Poetry published in *Literary Imagination*, *Edinburgh Review*, *From Glasgow to Saturn*, *Poetry Review*, *Literary Review*. SLC, 2008–

### **Matthew Wilson** Music

#### **Joe Winter** Visual Arts

BA, Brown University. MFA, University of California-San Diego. Work exhibited at venues such as The Kitchen, Foxy Production, X-initiative, Eyebeam, the Museum of Contemporary Art (San Diego), Edith Russ Haus, and the Western Front. SLC, 2012–

#### **Heather Winters** Visual Arts

BA, Sarah Lawrence College. Studied at University of London, School of Visual Arts. Executive producer/producer/director/writer. Two-time Sundance winning executive producer and director. Credits include: *Super Size Me*; *TWO: The Story of Roman & Nyro*; *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *Thundercats*; *Silverhawks*; *The Comic Strip*; and MTV's *Real World*. Select awards for projects include: 2014 HBO Hometown Hero Award; 2014 Best Documentary, Nashville Film Festival; 2009 Sarah Lawrence College Alumnae/i Citation for Achievement; 2009 Telly® Award; 2008 Special Jury Prize, Sundance Film Festival; 2006 Best Documentary, Rhode Island International Film Festival; 2006 Best Feature, Artist Film Festival; 2004 Best Director, Sundance Film Festival; 2004 Academy Award® Nominee, Best Documentary; 2004 Telly® Award; 2003 Platinum Best in Show, AURORA Award; 2000 First Place, Chicago International Film Festival; 2000 Creative Excellence Award, US International Film and Video Festival. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

#### **Komozi Woodard** History

BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals,

anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism; Freedom North; Groundwork; Want to Start a Revolution?; and Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

**Mark Wunderlich** Writing

Mark Wunderlich is the author of three books of poems, the most recent of which is *The Earth Avails*, published by Graywolf Press in 2014. His other books include *Voluntary Servitude* (Graywolf, 2004) and *The Anchorage* (UMass Press 1999), which received the Lambda Literary Award. He has received fellowships from the NEA, the Massachusetts Cultural Council, the Amy Lowell Trust and the Civatelli Ranieri Foundation, and was both a Wallace Stegner Fellow and a Jones Lecturer at Stanford University. He has taught at Stanford and Barnard College, and in the graduate writing programs at Sarah Lawrence, San Francisco State University and Columbia University. He currently teaches writing at literature at Bennington College, and is a member of the Core Faculty of the Bennington Writing Seminars. He lives in Catskill, New York. SLC, 2014–

**Min Yang** Chinese

BA, Hebei University, China. MA, Northwest University, China. MA, University of Colorado at Boulder. PhD, University of Alberta, Canada. Research interests include narratives of catastrophes in 20th-century China, modern Chinese literature, and trauma studies. SLC 2014–

**John A. Yannelli** William Schuman Scholar in Music—Music, Dance

BPh, Thomas Jefferson College, University of Michigan. MFA, Sarah Lawrence College. Composer, innovator in the fields of electronic music and music for theatre and dance, composer of traditional and experimental works for all media, specialist in improvisational techniques, and director of the Sarah Lawrence Improvisational Ensemble. Toured nationally with the United Stage theatre company and conceived of, and introduced the use of, electronic music for the productions. Freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984–

**Mali Yin** Chemistry (on leave fall semester)

BS, Shaanxi Normal University, China. PhD, Temple University. Postdoctoral research associate, Michigan State University. Researcher and author of articles in areas of inorganic, organic, and protein

chemistry; special interests in synthesis and structure determination of inorganic and organometallic compounds by X-ray diffraction and various spectroscopic techniques, protein crystallography, environmental chemistry, and material science. SLC, 1996–

**Mia Yoo** Theatre

**Thomas Young** Music (on leave spring semester) Cleveland Music School Settlement. Cleveland Institute of Music. Singer, actor, and conductor; founder and conductor, Los Angeles Vocal Ensemble; principal with San Francisco Opera, Royal Opera House, Opéra La Monnaie, Netherlands Opera, Opéra de Lyon, New York City Opera, and Houston Grand Opera; festivals in Vienna, Salzburg, Holland, Maggio, and Munich; two Grammy nominations; two Cleo nominations; national tours, Broadway, Off Broadway, regional theatre, and television. SLC, 1989–

**Kate Zambreno** Writing

BSJ, Northwestern University. MA, University of Chicago. Author of two novels, *O Fallen Angel* (Chiasmus Press) and *Green Girl* (Harper Perennial); a book of innovative nonfiction, *Heraines* (Semiotext(e)'s Active Agents); and at work on a novel, *Switzerland* (forthcoming from Harper). Also teaches in the writing programs at Barnard College and Columbia University. SLC, 2013–

**Francine Zervas** Theatre

BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Delhi, India, trained extensively in ballet and modern

## 200 Current Faculty

dance, and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. In addition to numerous roles for Tiny Mythic Theatre, some past performances include leading roles in *A Dream Play* by August Stringberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

**Charles Zerner** Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Special interests in environmental ethnography; political ecology; environmental justice, law, language, and culture; environmental security and public policy. Ethnographic fieldwork with Mandar fishing communities of Sulawesi, Indonesia, and reef management in Indonesia's Maluku Islands; former program director, the Rainforest Alliance. Contributor and editor, *People, Plants, and Justice: The Politics of Nature Conservation and Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia*. Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management*, and, with Banu Subramaniam and Elizabeth Hartmann, of *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Residencies at the University of California-Irvine, Humanities Research Institute, and the Woodrow Wilson International Center for Scholars; grants include Fulbright-Hays Fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and the Social Science Research Council. SLC, 2000–

### **Keisha Zollar** Theatre

New York-based teacher and comedienne. Teaches improv at the Upright Citizens Brigade and has performed with Doppelganger (Sasheer Zamata and Nicole Byer). Performed on UCBComedy.com, *CollegeHumor*, MTV, Nickelodeon, *Orange Is the New Black*, and numerous Web series. Starred in “indie” films, including: *See You Next Tuesday*, *Divorce Counselor*, and UCBComedy's *Presto*. Currently in preproduction (2014) for *An Uncomfortable Conversation About Race*, a roundtable discussion in which she and her partner, Ian, invite people to break free from YouTube comments and watch as very different people embark on “an uncomfortable conversation about race.” Sufficient funding is now available to turn the project into a feature film. SLC, 2013–

**Carol Zoref** Writing Coordinator—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist; recipient of fellowships and grants from the Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of I.O.W.W. Emerging Artist Award and finalist for the Henfield and American Fiction Awards and Pushcart Prize. SLC, 1996–

### **Elke Zuern** The Alice Stone Ilchman Chair in Comparative and International Studies—Politics

AB, Colgate University. MA, MPhil, PhD, Columbia University. Research interests include social movements in new democracies, popular responses to poverty and inequality, violence in democratization processes, collective memory, memorials and reconciliation. Regional specialization: sub-Saharan Africa and extensive fieldwork in South Africa and research in Namibia. Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011). Recipient of a Mellon postdoctoral fellowship at Amherst College and a Lowenstein fellowship; articles in *Democratization*, *Comparative Politics*, *Politique Africaine*, *African Affairs*, *South African Labour Bulletin*, *Transformation*, and *African Studies Review*. SLC, 2002–